World of Art

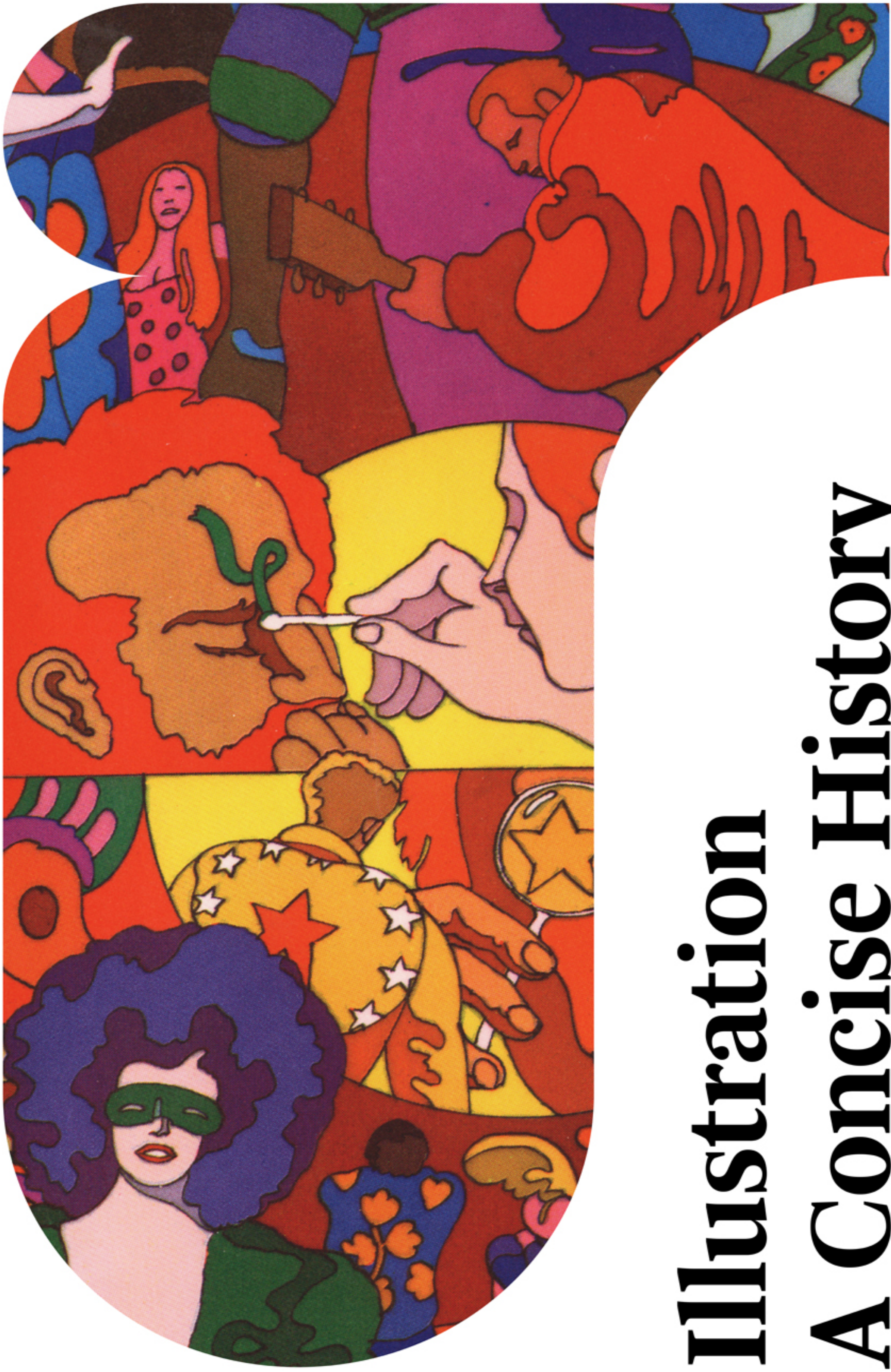
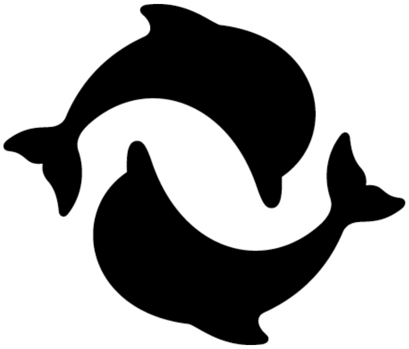
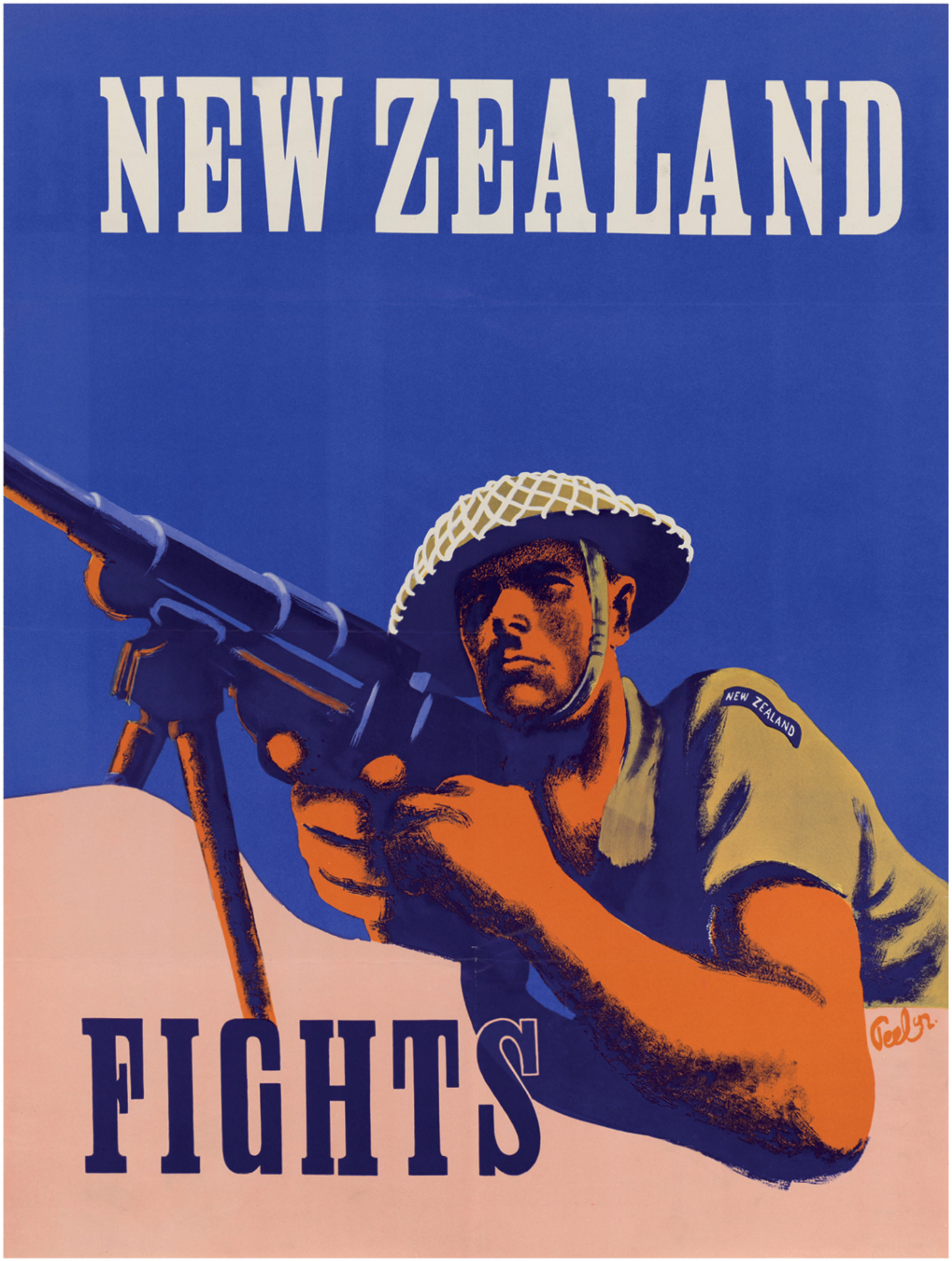


Illustration
A Concise History

Thames
&Hudson

Andrew Hall




NEW ZEALAND
NEW ZEALAND
FIGHTS
Peel 42.

1 A.T. Peel, New Zealand Fights, war recruitment poster, 1942–45

World of Art

Illustration
A Concise History

Andrew Hall

Andrew Hall worked as a theatre designer in the UK between 1991 and 1996. Subsequently he has taught on the graphic communication design programme, with a specialism in illustration, at Central Saint Martins. Hall has had journal-related articles published on subjects such as coded robotic drawing, cutting-edge illustration practice in Tokyo and New York, the history of drawing practice at the Central School of Art/Central Saint Martins and the transition from analogue illustrative production methods to digital ones, and their ensuing combinations. Hall is the author of *Illustration (Portfolio)*, as well as chapters for *Picture This: Artist as Illustrator* and *A Companion Guide to Illustration: Contemporary and Post-Contemporary Practice*.

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Introduction

In illustration, the common thread is the image, be it single, sequential or moving. It inherently has a potency to communicate at very high speed, to a global audience, without language barriers and without the requirement of specialist knowledge. It can convey to its audience a myriad of information, acting upon them in ways to persuade, to show, to educate, to inspire and to entertain. Its visual language is unequivocally linked to developments in fine art, with many fine artists also producing illustration work – the crucial difference being that illustration is a visual message commissioned by a client and, as such, is shaped by the illustrator in collaboration with that client, and towards that client's specific goals, all in the cause of reaching their intended audience.

Illustration: A Concise History is a dynamic visual journey through the many twists and turns of the mesmerizing landscape of illustration, with the main part of the text focusing on the period from 1750 to the present day. The rationale for this is that in the 18th century the collective energy of a group of satirists and caricaturists, coupled with significant advances in printing technology and a growth in marketing agents, created an affordable art form that the public devoured. Its final context was often within graphic design, such as magazines, posters and books, and this may be the reason why the history of illustration has too often been folded into the history of this design field. Though it is beyond the reach of this discussion to provide commentary on this design context, its value is recognized, and its quality is crucial to the presentation of illustration. This is also a journey that consistently reflects the ever-evolving global ecosystem that facilitates the creation of illustration – political events, advances in science and medicine, changes in the environment, societal developments and cultural innovations are all key factors in this equation.

The first part of the book is organized chronologically into ten different eras, one per chapter, each of which explores the sociopolitical context against which illustration was created. The connection of these two factors – the global ecosystem and illustration – shows how they are profoundly interrelated. For instance, there is no war poster without conflict, no political poster without a cause, no advertising poster without a new product. In addition, in the second part of the book, there are eleven feature sections outlining genres of illustration practice that one can base a career on, and including mini-histories of the genre as well as practical advice on operating as an illustrator in that area. There are also mini-biographies of inspirational practitioners who have excelled within each specific field.

A consistent effort has been made to align the material discussed with the international directive to decolonize the curriculum: in essence, to attempt to be as representative as one can of race, gender and global perspectives – perspectives that weren't necessarily discussed or explored in the past. Part of this focus on inclusivity involves challenging existing viewpoints and power structures, as well as incorporating untold stories.

The notion of 'history' – a chronology of neatly ordered, consecutive and interlinking events – has come under great scrutiny in contemporary academic dialogues, challenging existing canons of knowledge and their institutional frameworks, as well as suggesting alternative perspectives and questioning the actual authenticity of such histories. What is clear is that those who have the privilege of documenting history bear great responsibility towards those who populate their field of expertise, as well as a duty to reflect the diversity and complexity of that field. With such an approach, it became evident during the planning and writing of *Illustration: A Concise History* that many gaps in knowledge existed (because previous histories focused on male practitioners, and on European and American illustrators), which then fed into an ongoing process of seeking out such holes and both recognizing and inhabiting them where possible with a proactive sense of curiosity. As such, an author works not towards comprehensiveness, but towards a representation of something far greater – ergo, this particular book is 'a' history of illustration and it could be constructed again, by a thousand different authors, in a thousand different ways.

Regardless, the subject of illustration itself is the star of this book. The illustrations contained within its pages are representative of a sparkling international canon, though they should not be thought of as superior to the countless illustrators' work not included (though certainly not intentionally excluded); in the end, condensing 270 years of illustration into a single book imposes its own restraints. However, it is the sheer inventiveness, the thinking power and intellectual drive, the breathtaking skills in draughtsmanship, painting and printmaking that the creators of these images display, that strikes one. Added to this, the causes, both commercial and non-commercial, that they have willingly engaged in, and thus made a huge contribution to, stand out in terms of breadth and depth of content.

The visual languages employed by these illustrators, too, though at times stylistically typical of a particular era, increasingly began to represent an international perspective, with influences running in both directions, as global trade routes were developed. The impacts of colonialism, and post-colonialism, bore influence – such as the influence of the Japanese *Ukiyo-e* print genre on European and American art, and the concurrent influence of European and American art on Japanese and African art. However, what we now have is a true hybridity, with one visual language informing another, and a rainbow representation of current practising illustrators from all six inhabited continents of the world – a truly global perspective and aesthetic.

As this book demonstrates, advances in technology change the way that artists make illustrations and the way in which audiences receive those illustrations. Though previous formats and production methods thankfully do not disappear, and often retain their influence and market share, new formats and production methods persistently emerge.

The most recent big technological advance in connection with illustration was the transition from analogue to digital, which to this day continues to evolve.

Digital technology allows the image to move, to incorporate the element of time – on advertising hoardings, on websites, on mobile phones, on digital book platforms – and it seems certain that the crossover between illustration and animation will continue to develop. Beyond today, there will be further advances in visually oriented digital software technologies, including Artificial Intelligence (AI)-generated and Computer-Generated Imagery (CGI). Virtual Reality (VR) also offers illustrators provision to innovate in creating 3D visual experiences for people, as well as other technologies that we may not, as of today, be able to predict. What we do know, however, is that they are sure to come, and that illustrators will use them to further amaze, astound and entertain the audiences of the future.

Chapter 1
1750–1800

Illustration in the Age of Enlightenment, Revolution and Slavery

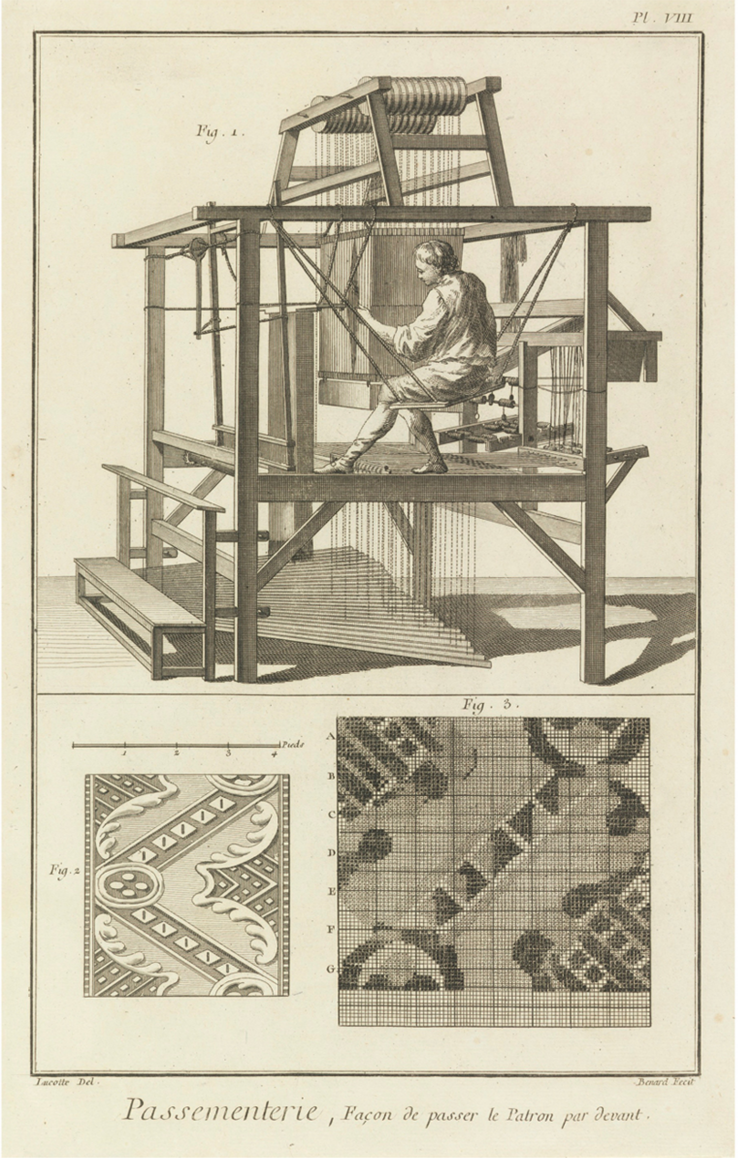
Illustration – and its history – is a mirror of the times in which it has been created. The illustration produced between 1750 and 1800, for example, reflected a collection of ideas and beliefs infused with contradictions. On the one hand, this timespan contains the final twenty-five years of a period of profound philosophical and scientific discovery known as the Enlightenment. On the other hand, it saw a number of brutal conflicts, including the American War of Independence (1775–83) and the dogmatic, bloody and very public butchery of the French Revolution (1789–99). Worse still, it also witnessed the barbarity of the transatlantic slave trade.

There is some disagreement over the 'start' of the Enlightenment period, which had an essentially organic development over the 17th and 18th centuries, with the main discussion based around the publication of two key texts. Certain historians cite René Descartes (1596–1650), a French mathematician and philosopher, and his book *Discourse on the Method* of 1637 featuring, as its beginning, his renowned phrase 'Cogito, ergo sum' ('I think, therefore I am'). Descartes is known for his idea of the separation of the (superior) mind from the (inferior) body. Other historians consider English mathematician Isaac Newton, and his book *Principia Mathematica* (1687), to be the start of the Enlightenment. The authority of science and empirical thought travelled into art too, and specifically Neoclassical painting, a sober and rational visual style that celebrated clear thinking and ideals traditionally associated with the Roman Republic. In essence, this was all a call to think for oneself, further expressed by the German philosopher Immanuel Kant's (1724–1804) phrase 'Dare to know'.

The French capital, Paris, was at the epicentre of philosophical and scientific activities during the Enlightenment. Born there, François-Marie Arouet, better known by his pen name M. de Voltaire, used his writing to condemn both Christianity and the institution of slavery, and is renowned for his book *Candide* (1759). Hailing from nearby Geneva, author and composer Jean-Jacques Rousseau, proved highly influential via his political opinions in spreading the key components of the Enlightenment throughout Europe, which in turn filtered into aspects of the French Revolution. Engraved illustrations, coupled with printed text, helped disseminate these ideas and aided the general imparting of knowledge into all sectors of society.

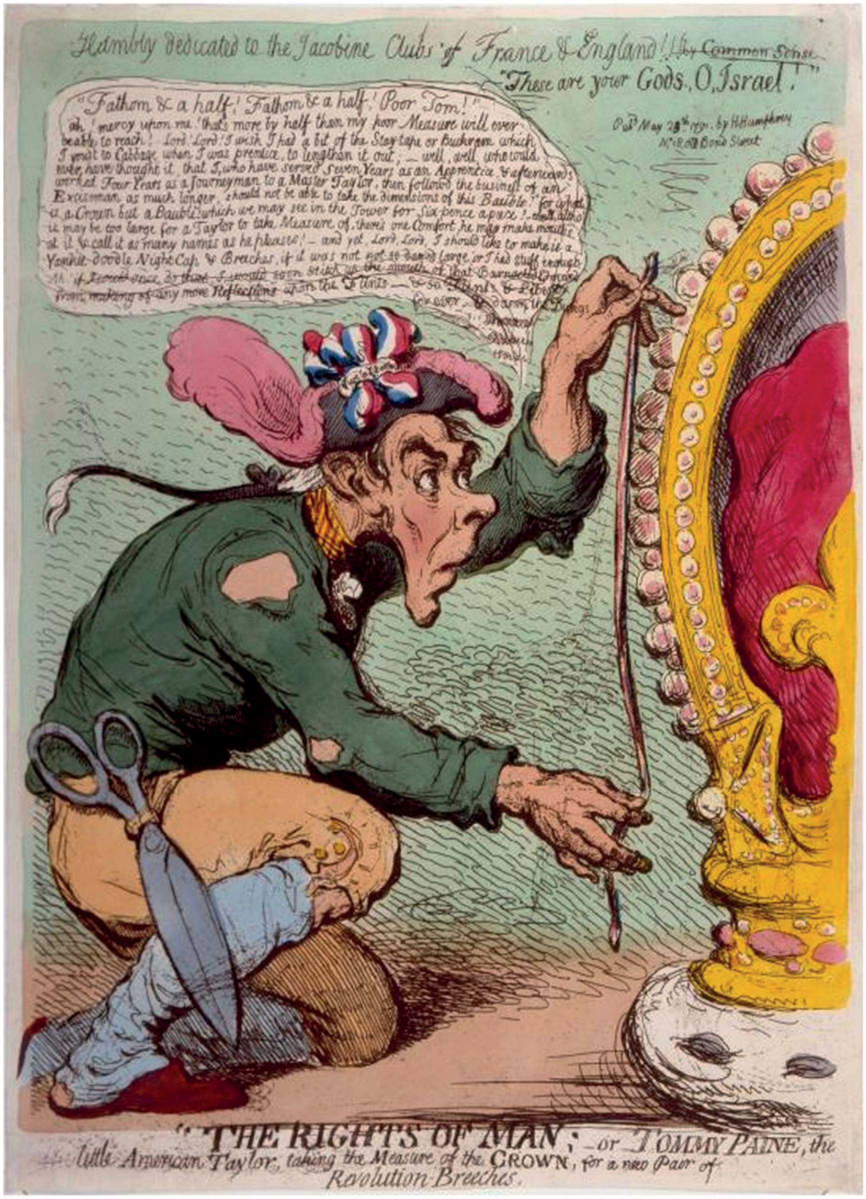
For example, Denis Diderot and Jean le Rond d'Alembert, alongside 150 co-authors that included Voltaire, Rousseau, and a cohort of illustrators and engravers, created what is now regarded as one of the first encyclopedic published series on global general knowledge. They named it *Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers*, and published the project in instalments from 1751 to 1772. Though factually inaccurate in some areas – for instance, a citation for an Indigenous people who fed themselves purely by breathing air – it remains a milestone in the written and illustrated capture and transmission of information to the general public. The engraver Robert Bénard's contribution is particularly remarkable for the sheer volume of illustrative etchings that he created – 1,800 – for the *Encyclopédie*, a huge amount of work achieved in a relatively short space of time. Overall, it contained 3,129 illustrations and approximately 20 million words. In this engraved illustration from the series by J.R. Lucotte, one sees a man at work on a loom, with examples below of geometric patterns that could be created with the machine.**[2]** In a radio panel discussion on Diderot in 2020, Wikipedia co-founder Jimmy Wales cited him as a direct influence on the creation of the 'Wiki' website in 2001 – a digital democratization of knowledge on a global scale.

In addition to illustrated ideas published and easily disseminated in printed books, journals and mass-produced pamphlets, a broad array of working professionals circulated the views associated with the Enlightenment through meetings at coffee houses, literary salons, professional institutions and Masonic lodges. As the movement gathered in pace and range, it gradually undermined the authority of both monarchies and churches alike. Thomas Paine, a British political activist, theorist and revolutionary who emigrated to the American colonies in 1774, embraced and promoted these new ideas, authoring two key pamphlets that contributed to the American War of Independence: *Common Sense* (1776) and *The American Crisis* (1776–83).



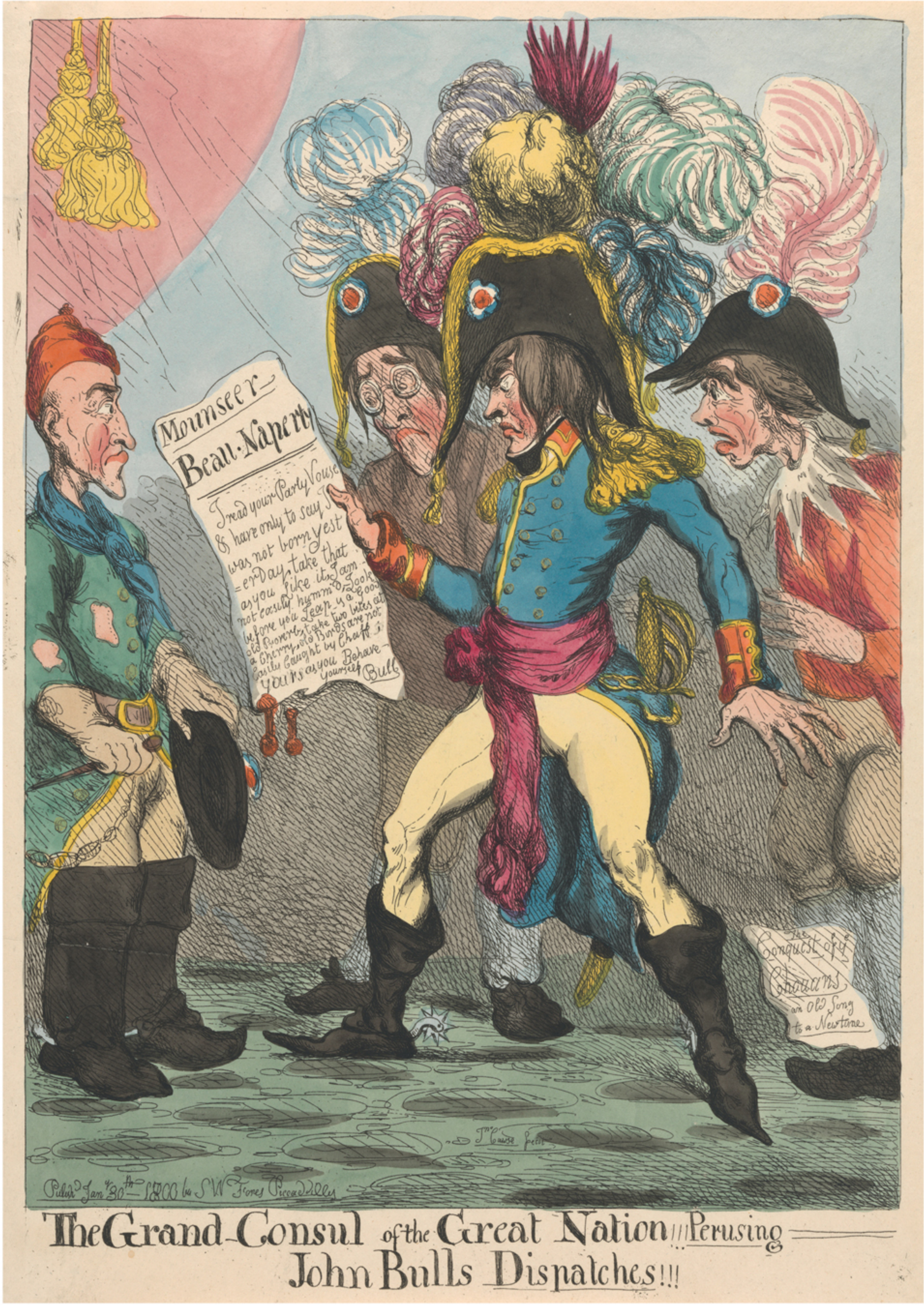
2 J.R. Lucotte, *Passementerie, Façon de passer le Patron par devant,* engraving from *Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers*, *c.* 1763

Conceptually, Paine, a friend of American scientist, statesman and writer Benjamin Franklin, provided a link between the American and French revolutions in his seminal work *Rights of Man* (1791), as well as publicly questioning the legitimacy of the British throne. In this illustration of Paine, we see the British caricaturist James Gillray's (1756–1815) satirical style at work.**[3]** He depicts Paine, a physical manifestation of contemporary republican beliefs, as a tailor measuring up the British Crown for a new pair of 'revolution breeches', while simultaneously reminding us of the cautionary tale of 'The Emperor's New Clothes', where gullibility leads to disaster. Paine carried his American revolutionary ideas with him to Paris and, ironically, narrowly escaped Robespierre's henchmen with his life. Paine, however, was also notable for having scant regard for the rights of the Indigenous population of North America, a forerunner to the growing global phenomenon of European colonialism.

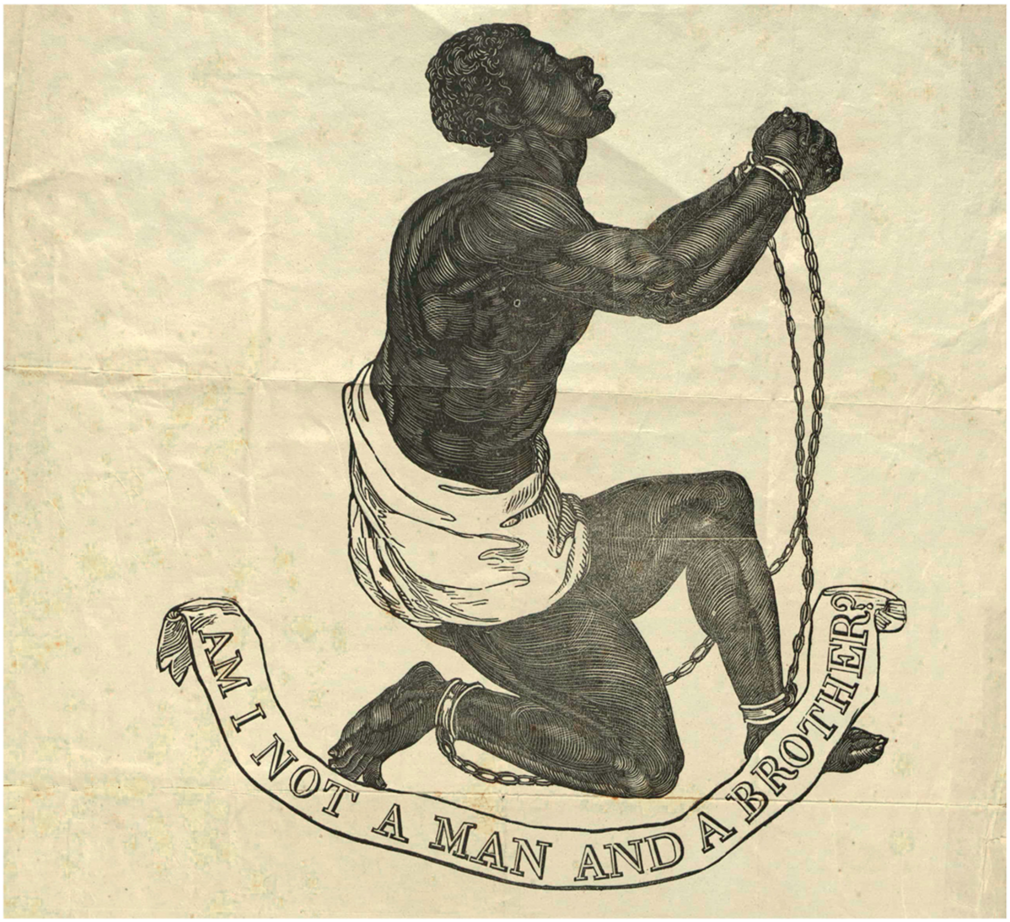

Humbly dedicated to the Jacobine Clubs of France & England! by Common Sense
"These are your Gods, O, Israel!"
Pubd May 23th 1791, by H. Humphrey No 18 Old Bond Street
"Fathom & a half! Fathom & a half! Poor Tom!"
Oh! mercy upon me! that's more by half than my poor Measure will ever be able to reach! Lord! Lord! I wish I had a bit of the Stay-tape or Buckram which I used to Cabbage when I was prentice, to lengthen it out; — well, well, who would ever have thought it, that I, who have served Seven Years as an Apprentice & afterwards worked Four Years as a Journeyman to a Master Taylor, then followd the business of an Exciseman as much longer, should not be able to take the dimensions of this Bauble! for what is a Crown but a Bauble! which we may see in the Tower for Six-pence a piece! tho it may be too large for a Taylor to take Measure of, there's one Comfort he may make mouths at it & call it as many names as he pleases! — and yet, Lord, Lord, I should like to make it a Yankee-doodle NightCap & Breeches, if it was not so damn'd large, or I had stuff enough
"THE RIGHTS OF MAN; — or TOMMY PAINE, the little American Taylor, taking the Measure of the CROWN, for a new Pair of Revolution Breeches.

3 James Gillray, *The Rights of Man, or Tommy Paine, the little American Taylor, taking the Measure of the CROWN for a new Pair of Revolution-Breeches,* hand-coloured etching, 1791

Though European colonies had long existed in coastal areas of Africa, Napoleon Bonaparte's invasion of Egypt in 1798 suggested a new level of ambition. As well as the French leader providing European illustrators like Richard Newton (1777–98) and John Cawse (1778–1862), primarily a painter though also an illustrator, with an ideal character to depict and satirize, conflicts such as this also contributed to the advancement of medical illustration, through countless amputations and assorted medical procedures on the soldiers who fought in the campaigns. In Cawse's dramatic depiction of Napoleon, we see the outraged military leader reading a rejection of the peace offer that he had previously sent to George III.**[4]** 'John Bull' was a fictional archetypal English character, shown here warning Napoleon that he may wish to 'look before he leaps'.


Mounseer — Beau-Naperty
I read your Parly Vouse & have only to say I was not born yesterDay, take that as you Like it, I am not easily humm'd, Look before you Leap, 'tis a Good old Proverb, take two bites at a Cherry, old Birds are not easily Caught by Chaff.
Yours as you Behave yourself Bull
The Conquest of ye Chouans an Old Song to a New tune
Jno Cawse fecit
Publd Jany 30th 1800 by S W Fores Piccadilly
The Grand-Consul of the Great Nation!!! Perusing
John Bulls Dispatches!!!

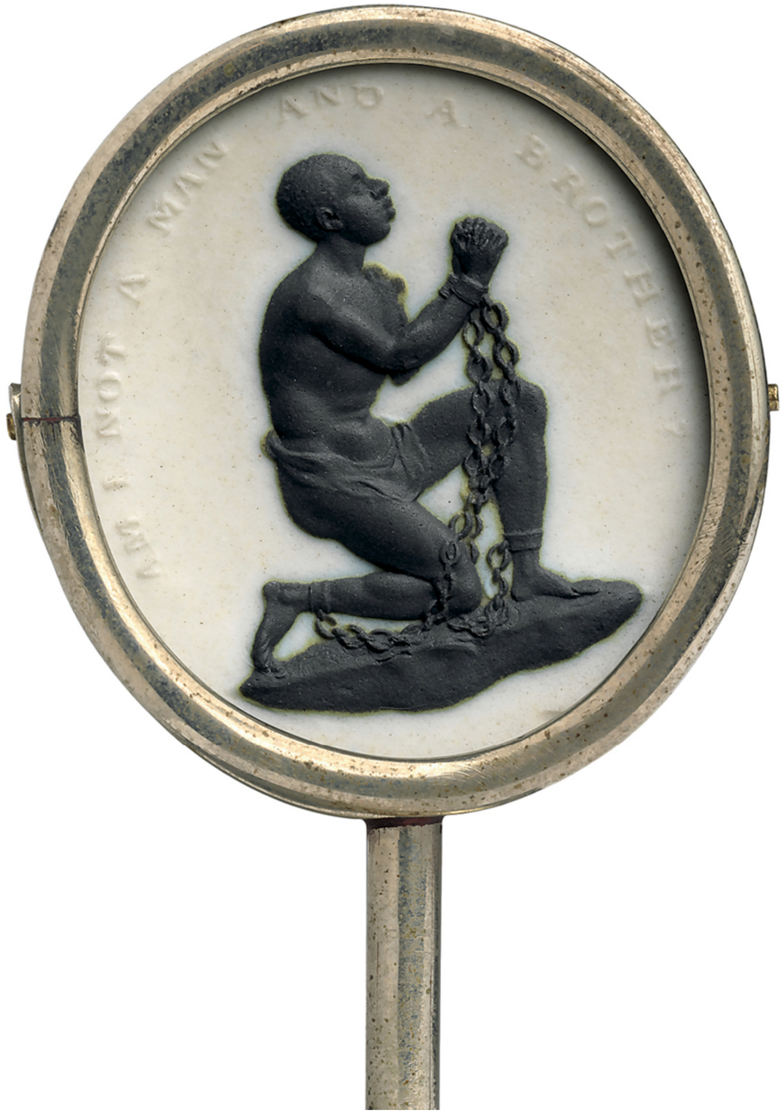
4 John Cawse, *The Grand-Consul of the Great Nation Perusing – John Bulls Dispatches!!!*, hand-coloured etching, 1800


AM I NOT A MAN AND A BROTHER?

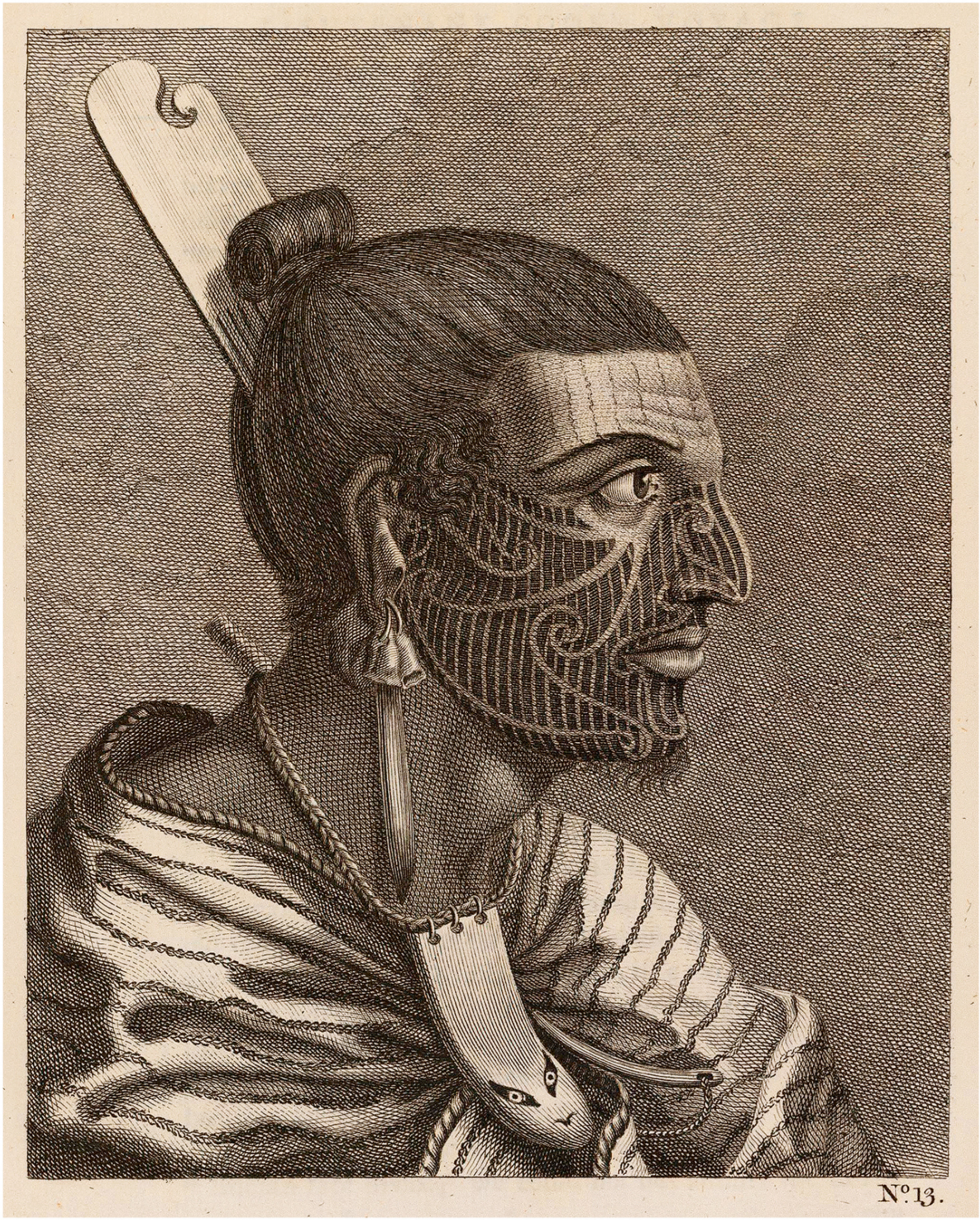
5 Unknown artist, *Am I Not a Man and a Brother?*, wood engraving, *c.* 1837

The chilling narrative of slavery also showed no sign of abating. Having existed across many cultures since ancient times, slavery became commonplace in Europe during the Middle Ages and continued thereafter in many national and international trade networks. Great Britain, France, Holland, Spain, Portugal, North America and the Caribbean, Denmark and West African kingdoms participated in the transatlantic slave trade, which gathered force after 1600. This triangular and transactional trade model involved goods, such as wines, arms and textiles, being shipped from Europe to Africa; these goods were then traded for enslaved people from African countries, who were shipped in brutal conditions to the Americas; and finally, these people were traded for goods such as tobacco and sugar, which were then shipped from the Americas to Europe. The trade thrived due to a shortage of enslaved Indigenous labourers needed to work in plantations and mines, brought on by the spread of European disease in colonized areas of Africa, Asia and the Americas.

Drawn images of the time, prior to the invention of photography – showing the branding irons of 'slave owners', metal masks, neck collars, leg shackles and spurs placed on enslaved persons – created a body of evidence of this barbaric trade in human beings. In Britain, notable illustrations include the '*Brooks* Slave Ship' infographic of the arrangement of 454 slaves crammed into various levels of the eponymous vessel, its 1788 publication funded by the Abolitionist movement (1783–1888); and the use by commercial ceramicist Josiah Wedgwood and his friend Henry Webber of a 1787 seal commissioned by the Society for Effecting the Abolition of the Slave Trade on Wedgwood's pottery. The image of a shackled, enslaved person on his knees, pleading, with the caption 'Am I not a Man and a Brother?', became the emblem of anti-slavery movements in Britain, France and the United States.**[5, 6]** Though well-intentioned, the image of the kneeling, pleading African slave remains problematic, simultaneously highlighting the plight of slavery while underscoring and reinforcing the dynamics of subservience and power.



6 Josiah Wedgwood, *Antislavery Medallion*, jasperware, *c.* 1787



7 James Record after Sydney Parkinson, *Portrait of a New Zealand man, Otegoowgoow*, etching from *An Account of the Voyages Undertaken by the Order of his Present Majesty for Making Discoveries in the Southern Hemisphere*, vol. 3, 1773

Illustration and Voyages of Scientific Discovery

The second half of the 18th century saw substantial European journeys around the globe in the pursuit of new knowledge, with illustration a key component. Captain James Cook undertook three major exploratory voyages, taking illustrators with him. The first voyage, on HMS *Endeavour*, took place between 1768 and 1771, its purpose to observe the 1769 transit of Venus across the sun, as well as to seek out evidence of the rumoured 'Terra Australis Nondum Cognita' ('the undiscovered southern land'). The prominent artist on this voyage was Sydney Parkinson (1745–71), a Scottish botanical illustrator with some formal artistic training, who became the first Western artist to record New Zealand, Tahiti and Australia. His work was artistically accomplished and included portraits of Indigenous peoples (for example, *Portrait of Otegoowgoow*, the son of a chief of the Bay Islands), as well as plants and animals existing in their local environments. Though he died on the return journey, his impressive volume of artistic outputs was translated into etchings for Thomas Pennant's book of 1771 titled *Synopsis of Quadrupeds*, and his complete work, comprising nearly a thousand drawings, was destined to be archived at the Natural History Museum in London. In this particular image, Parkinson depicts Otegoowgoow in profile, the drawing's forensic detail akin to the genre of botanical illustration.**[7]** This creates the uncomfortable feeling, intended or otherwise, that the illustrator viewed his Indigenous human subject in a similar vein to a plant or animal.

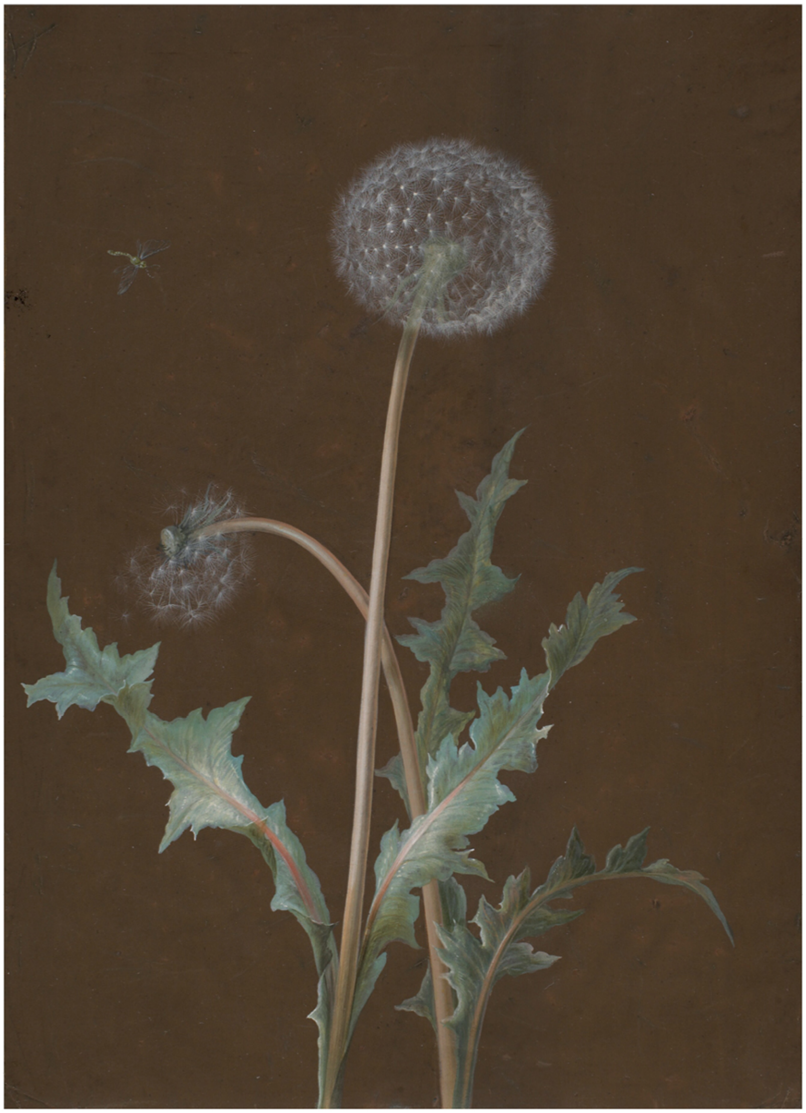
Cook's second voyage, on HMS *Resolution*, took place between 1772 and 1775, and on board was Georg Forster, a German naturalist, travel writer, ethnologist and artist – he was taken on the voyage to be a draughtsman for his father, the naturalist and ornithologist Johann Reinhold Forster. Georg Forster created studies of animal and plant life of the Southern Seas, but less artistically accomplished than his predecessor Parkinson, he is actually best known for being a pioneer in the genre of travel writing. Cook's third voyage, on HMS *Resolution*, accompanied by HMS *Discovery*, focused on 'discovering' the Northwest Passage and took place between 1776 and 1780. On board were the illustrators John Webber and William Wade Ellis (Ellis had actually also been present on Cook's first two voyages, believed to be in the capacity of surgeon's mate). Webber is best known for his recording of animals and plants, and Ellis for his recording of Indigenous peoples, including the images *Woman from Eaoo* (*c*. 1784) and *Man of Nootka Sound* (*c.* 1778).

The Industrial Revolution and Feminist Precursors

Technology, and its relationship to people's lived experience, became a central aspect of illustration during this era. The Industrial Revolution started in Britain around 1760 and ran until approximately 1840. Known as the First Industrial Revolution, it advocated a marked transition from labour-intensive, human-based working practices to mechanized, water- and fossil-fuel-powered processes, both in Europe and in the United States. This meant that swathes of families from rural communities left their homes and travelled to the cities for economic benefit, working in loud and dangerous factory environments, for long hours and meagre wages. Though there were examples of good practice among the entrepreneurial elite, in the main their employees had no choice but to inhabit cramped and squalid housing conditions, with little or no sanitary infrastructure, and scant chance of social progression. Illustrators and writers in particular began to turn their focus to the fall-out from this revolution, sowing the seeds of what would become known as Social

Realism. However, these mechanical production processes, while impacting quality of living, also facilitated the forthcoming emergence of mass-produced illustration. As printing technologies would gather in speed and efficiency, coupled with growing national infrastructures in the form of improved road networks and the soon-to-be railways, so too the phenomenon of the 'career illustrator' gradually came into being.

There were scant opportunities for women to access formal art and design education. The British writer and philosopher Mary Wollstonecraft published *A Vindication of the Rights of Woman* in 1792, arguing that it was the restricted education and upbringing of women that created limited expectations of their ability to fulfil their potential. They were often prevented from attending university and were deemed unsuitable to be creative practitioners, let alone to have the choice of a professional career in society. Instead, they were expected to embrace the workload of child-rearing and home management with zeal, their 'down time' largely filled with needlework, knitting and other such 'feminine' pastimes. Even so, alternative female roles did exist, for example in relation to botanical illustration, which was viewed as suitably distanced from the Life Drawing room for female practitioners to be tolerated by men within the field. And, in antithesis to these societal barriers for women, Elizabeth Montagu and Elizabeth Vesey founded the Blue Stockings Society, a literary and artistic discussion group that is now cited as a precursor to the feminist movement and ensuing feminist organizations.



8 Barbara Regina Dietzsch, *Dandelion*, watercolour and gouache on vellum, *c.* 1755

Notable female botanical illustrators of the time included Lydia Byam (baptized 1772), who published two books, one on 'exotics' from Antigua and the other on fruits of the West Indies; Mary Delany (1700–88), who used tissue paper and hand-colouring to make what she termed her 'Paper Mosaicks'; and Barbara Regina Dietzsch (1706–83), who made gouache and watercolour paintings of animals and plants. Dietzsch habitually used a pitch-black background in her botanical and still-life images, such as *Dandelion* of 1755 – the head of the plant floats delicately on its stem, lit against a void and accompanied on the left by a tiny flying insect.**[8]** This style of depiction bears the hallmarks of Dutch still-life painting of the early 1600s. Men also worked as natural history illustrators; they included Thomas Bewick (1753–1828), who wrote extensively on natural history and accompanied his written text with wood engravings.

The New Public Positioning of the Arts

During this period, the hyper-wealthy began to establish national cultural institutions in Europe that would prove crucial in positioning the importance of fine art, alongside sculptural and designed objects, in relation to national identities and the historical and contemporary representation of a country. However, to a certain extent, illustration remained of lesser note, positioned beneath fine art as an accessible popular entertainment for the general public, thus forging its perception as 'the people's art'.

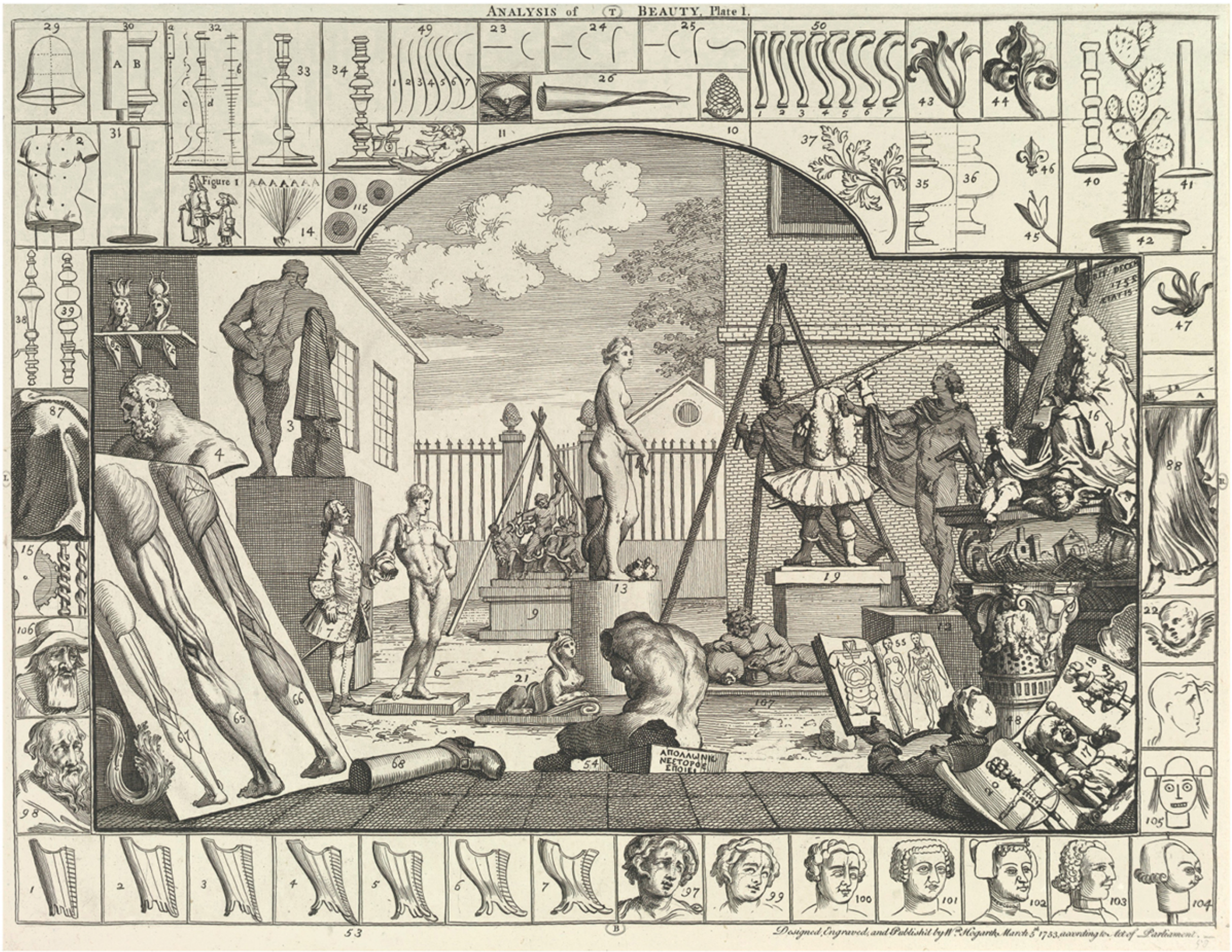
In Russia, Catherine the Great, by happenstance a friend of Denis Diderot, founded the Hermitage Museum in St Petersburg in 1764. In 1768 King George III founded the Royal Academy of Arts in London. It was led by Sir Joshua Reynolds, who served as a mentor to artists including Henry Fuseli and Angelica Kauffman who, alongside her female founding counterpart Mary Moser (1744–1819), was part of a growing cohort of professional women artists at the time. Reynolds commissioned Kauffman to create four painted illustrations of his *Discourses on Art* (1769–80), titled *Invention*, *Composition*, *Design* and *Colour*, to decorate the Council Room at Somerset House.

In France, the Louvre Museum opened in Paris in 1793 and remains the largest art-oriented museum in the world. Previously, the building had housed the Académie des Inscriptions et Belles-Lettres in 1692 and the Académie Royale de Peinture et de Sculpture in 1699. As with the Royal Academy, this established a model of a cultural institution positioned alongside an educational institution. Also of note, in France, was L'École des Beaux-Arts, dating back to 1648 and locating illustrative practice within interior design – in his time, Louis XIV selected its graduates to decorate his spectacular royal palace at Versailles.

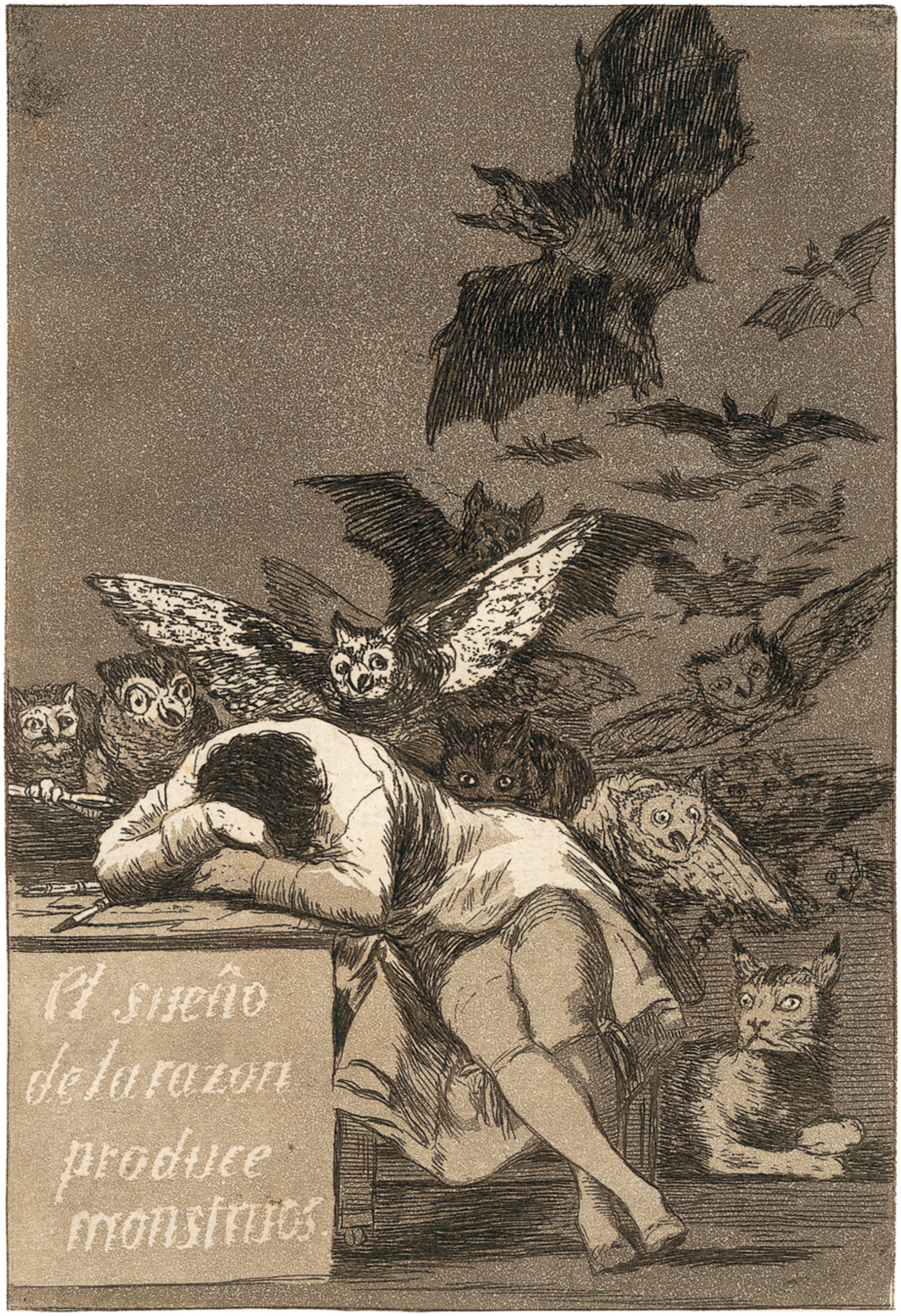
Romanticism, Neoclassicism, Rococo and Indigenous Art

Western artistic movements at the time were both a reaction to and a reflection of the Enlightenment and the French Revolution, with the dominance of two main themes in European art: Romanticism and Neoclassicism, which followed on from their predecessor, Rococo. The Romantic movement focused on individualism and emotion, embracing the heroic ideals of the French Revolution. It placed the human being at the centre of a valiant struggle to tame and dominate the formidable powers of nature, and incorporated the German idea of *Sturm und Drang*, literally 'storm and stress'. This approach to art and illustration – with a shared common purpose of raising the quality of society – would carry into illustration in the form of propaganda, comic books and animation in the following centuries.

Prominent British artists included William Blake (1757–1827), embracing Romanticism in both art and illustration, Lady Diana Beauclerk (1734–1808), known for her portraiture and illustrated books and plays, Thomas Gainsborough (1727–88), renowned for his portraiture and depictions of high-society characters and fashions, and William Hogarth (1697–1764), a prolific fine artist and illustrator. Best known for his graphic moral series, such as *A Rake's Progress* (published in print form in 1735) and *A Harlot's Progress* (1732), Hogarth also authored and illustrated the book *The Analysis of Beauty*, published in 1753, a treatise on his six distinct theories of how to produce visual elements in art that would achieve beauty and grace for the viewer, including ‘The Line of Beauty’.**[9]** This particular image, which is a picture about picture-making, foreshadows a modernist approach to art, where art itself – and the fundamental mechanics of making art – became its own subject.


ANALYSIS of BEAUTY. Plate I.
ΑΠΟΛΛΩΝΙΚ ΝΕΣΤΟΡΟΣ ΕΠΟΙΕΙ
Designed, Engraved, and Publish'd by Wm Hogarth March 5th 1753, according to Act of Parliament.

9 William Hogarth, *The Analysis of Beauty*, etching and engraving, 1753

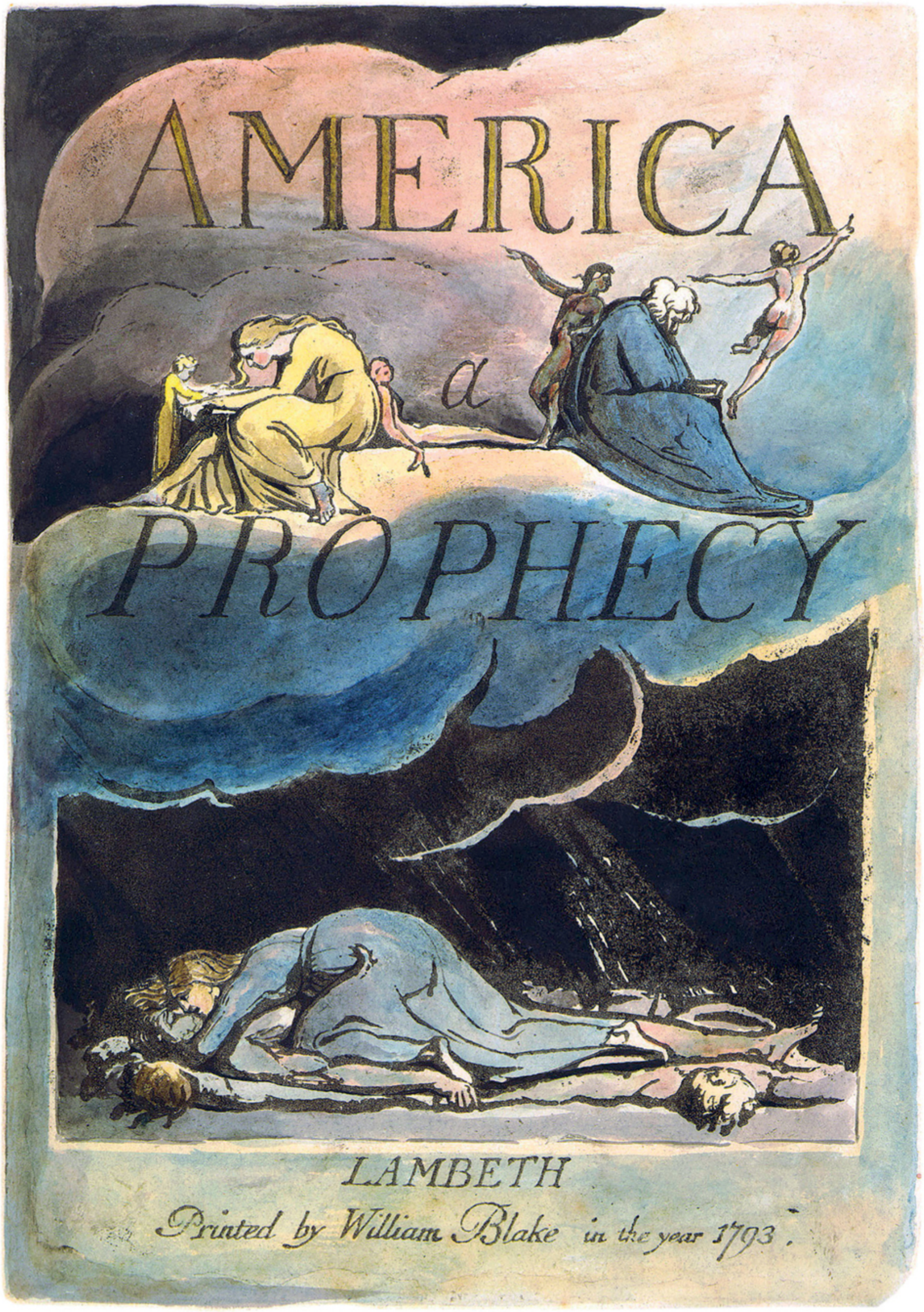


10 Francisco Goya, *El Sueño de la Razon Produce Monstruos* ('The Sleep of Reason Produces Monsters'), aquatint etching from the series *Los Caprichos*, 1799

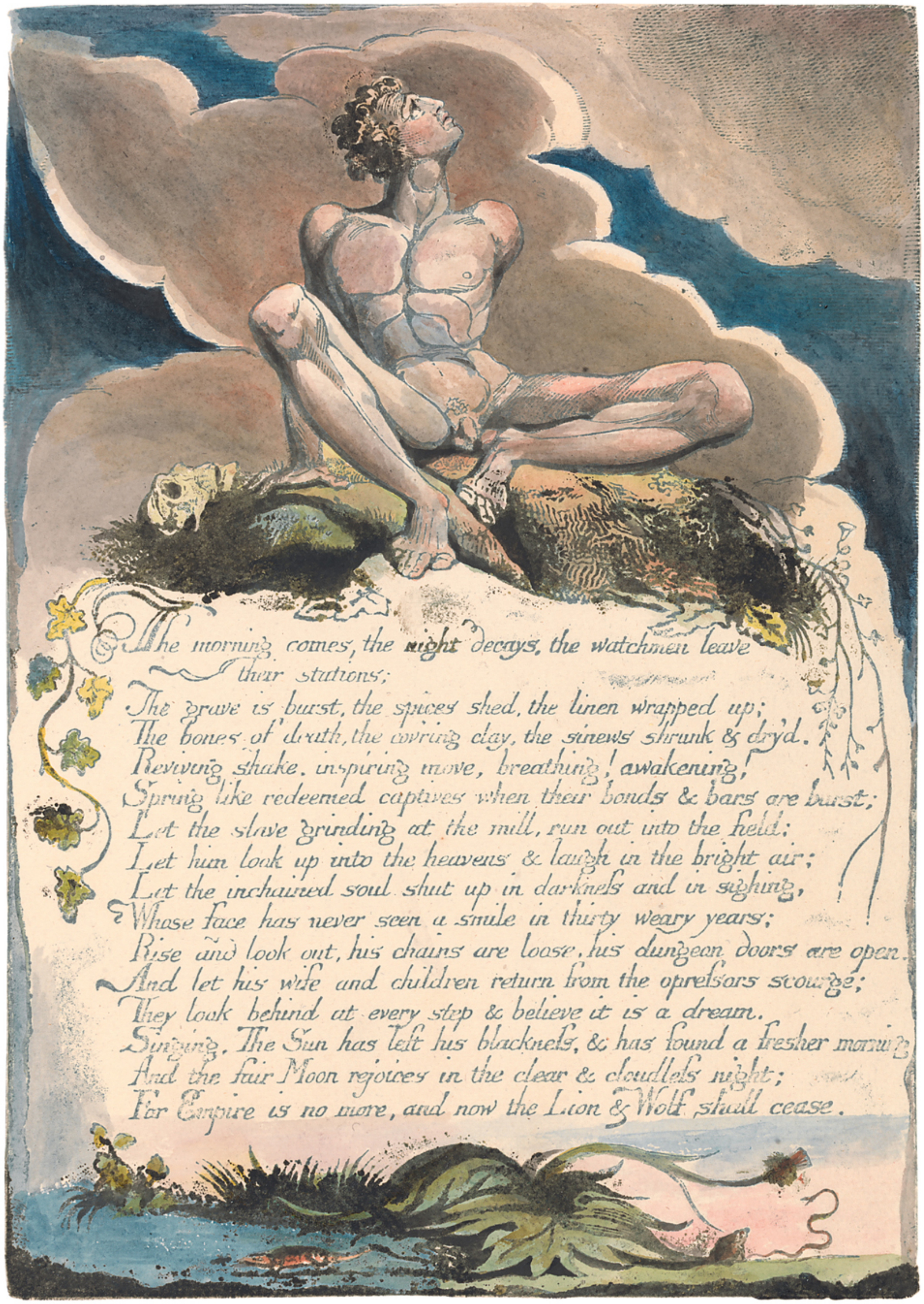
Joshua Reynolds (1723–92) dominated the genre of British portraiture, while in Spain Francisco Goya (1746–1828) became renowned for a broad spectrum of fine-art and illustration work. In Goya's *The Sleep of Reason Produces Monsters* of 1799, a detailed etching and aquatint that forms part of his *Los Caprichos* series, the artist infused his image with the values of the Enlightenment, attacking latent superstition, which was prevalent among ‘uneducated’ people in Europe and promoted by a corrupt church, and instead igniting a struggle in the individual to seek out and embrace the rational over the irrational.**[10]**

The Romantic work of William Blake, in particular, bridged the genres of fine art and illustration. Though Blake was a man of his times, born in Soho, London, his career output as an artist and illustrator made almost no direct visual reference to his urban surroundings and fellow citizens. Blake’s varied artistic works spanned literature, politics, science, nature, hallucinations and the supernatural, religion and prophecy. He is also noteworthy for his innovative approach to printmaking as a craft, making use of colour within the medium in a highly progressive way – he had been apprenticed to an engraver, and trained his wife Catherine in intaglio engraving, too. Blake authored and illustrated *America – A Prophecy* (1793) in London, followed by *Europe – A Prophecy* in 1794, as part of his series known as the ‘Lambeth Books’.**[11, 12]** They were produced – and sold – entirely at his home, including their printing, which involved placing inks directly onto the copperplate for the colour versions, of which only four were made out of a total of seventeen copies of *America – A Prophecy*, and fewer still for *Europe – A Prophecy*. The first book features Blake’s mystical poem describing the end of the rule of George III over the Americas, and the second a mythological narrative connected with the suffering in 1790s Great Britain, in part based on a vision Blake experienced in his own home. Of note in these publications are Blake’s illustrative and writing skills, as well as his meticulous hand-rendered lettering.

An influence on Blake, Swiss artist Henry Fuseli (1741–1825), with his dark take on Romanticism, also focused on the supernatural, and created a very large body of illustrated work relating to scenes from Shakespeare’s plays. And, most unusually, there was also Scipio Moorhead (dates not known), an enslaved African American artist, whose illustrated portrait of fellow African American Phyllis Wheatley accompanied her published book of poems (1773), with one specifically dedicated by her to Moorhead.


AMERICA
a
PROPHECY
LAMBETH
Printed by William Blake in the year 1793.

11 William Blake, *America – A Prophecy*, hand-coloured relief etching from *America – A Prophecy*, 1793



The morning comes, the night decays, the watchmen leave
their stations;
The grave is burst, the spices shed, the linen wrapped up;
The bones of death, the covring clay, the sinews shrunk & dry'd.
Reviving shake, inspiring move, breathing! awakening!
Spring like redeemed captives when their bonds & bars are burst;
Let the slave grinding at the mill, run out into the field;
Let him look up into the heavens & laugh in the bright air;
Let the inchained soul shut up in darkneſs and in sighing,
Whose face has never seen a smile in thirty weary years;
Rise and look out, his chains are loose, his dungeon doors are open.
And let his wife and children return from the opreſsors scourge;
They look behind at every step & believe it is a dream.
Singing. The Sun has left his blackneſs, & has found a fresher morning
And the fair Moon rejoices in the clear & cloudleſs night;
For Empire is no more, and now the Lion & Wolf shall cease.

12 William Blake, *The Morning Comes…*, colour-printed relief etching with hand colouring from *America – A Prophecy,* 1793

The Neoclassical movement, on the other hand, which had followed from a Classical tradition led by French artist Nicolas Poussin in the 17th century, turned towards the ancient republics and established artistic forms of Greece and Rome. This was the acceptable institutional take on art at the time – architecture, mythology and dramatic historical events were all deemed suitable subject matters for artists, who worked with classical texts and talked of humanity on an epic scale, with scant interest in reflecting the lives of ordinary people. Prominent artists who embraced the Neoclassical spirit included Jacques-Louis David (1748–1825), Elisabeth Vigée Le Brun (1755–1842) and Jean-Auguste-Dominique Ingres (1780–1867) in France, and in Denmark Nicolai Abildgaard (1743–1809). In Great Britain, William Pars (1742–82) connected with Neoclassicism, becoming known in part as a travelling draughtsman – the Society of Dilettanti, which promoted the study of ancient Greek and Roman civilizations, commissioned Pars to create architectural illustrations for what would be volume one of five, *Ionian Antiquities* (1769). In terms of the Rococo style, which in contrast was a rebellion against the conventions of the Classical style and was upbeat, light-of-heart and decorative, François Boucher (1703–70) and Jean-Honoré Fragonard (1732–1806) were strong exemplars.

Outside of Europe, artistic traditions, forms and practices had evolved over many thousands of years and are worthy of further investigation by the reader. These art forms included Islamic illustrative art and Hindu art of India, with literary-based practitioners such as Nihâl Chand (1710–82). Chand was the key painter at the court of Kishangarh under the ruler Savant Singh, whom he depicted many times with his mistress Bani Thani, showing them as the Hindu god Krishna and Hindu goddess Radha respectively. African art was long-established, including ancient art, the Islamic art of West Africa, the Christian art of East Africa, and the ritualistic art of these and other regions. Other examples included Latin American art, Inuit art of the Siberian Yupik, Aboriginal and Maori art from Oceania, Native American art from North America (the last three are sometimes referred to as ‘indigenous art’), and various Asian art forms from China, Korea, Japan, Indonesia and Malaysia. Decorative art forms from the Middle East included mosaics, illumination and calligraphy. Within Europe, ‘folk art’ also existed in many forms, such as the Khokhloma and Zhostovo painting traditions in Russia.

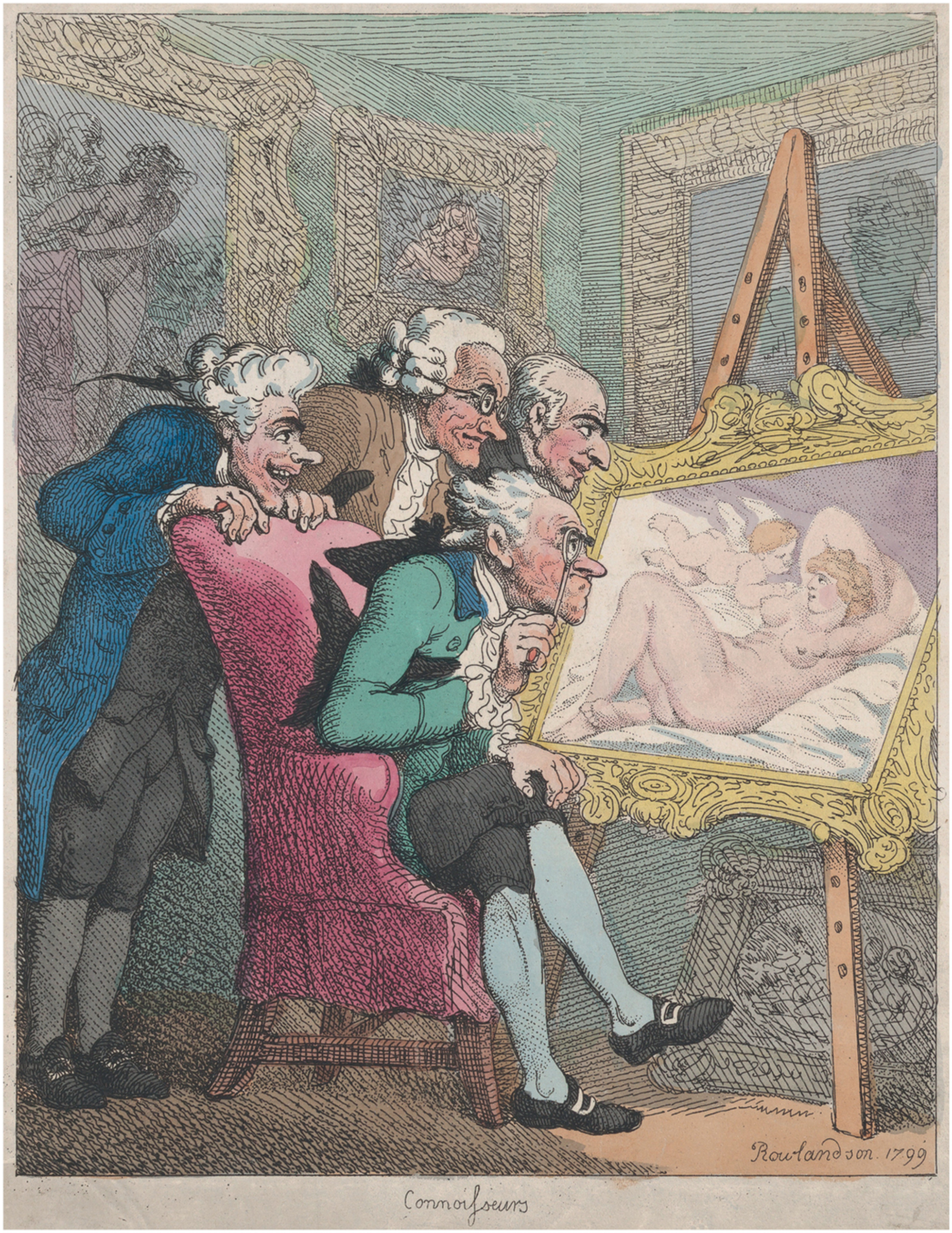
The Rise of the Western Career Illustrator

This era is notable for the emergence of what we would now consider to be the Western ‘career illustrator’. In a limited way, previously established printing technologies had created an added commercial opportunity for fine artists, whose main focus was the production of individual artefacts. European artist-illustrators created special ‘artist folios’, and each played their part in developing the European printed image – they generated engraved prints of their drawings and paintings that could be reproduced and sold in such ‘folios’ to augment their incomes.

However, there was also a completely new breed of image-maker, who worked almost exclusively with the printed image in connection with current events, produced in larger volumes, devilishly satirical in nature and swiftly published by agents for sale to the public in hand-coloured editions. London quickly became the epicentre of this burgeoning print trade, and in time this connection between illustration and editorial content would develop into commissions from the fast-developing European and North

American free press in the form of newspapers and journals. In London, the first advertising agency appeared in 1786, run by William Taylor, where advertising illustration, having appeared earlier in ‘trade cards’, would also start to play a key role in selling products alongside editorial content. Meanwhile in America, Benjamin Franklin, with his polymathic talents, ran and edited the *Pennsylvania Gazette* from 1728 to 1800, also using simple editorial illustration as a journalistic component.

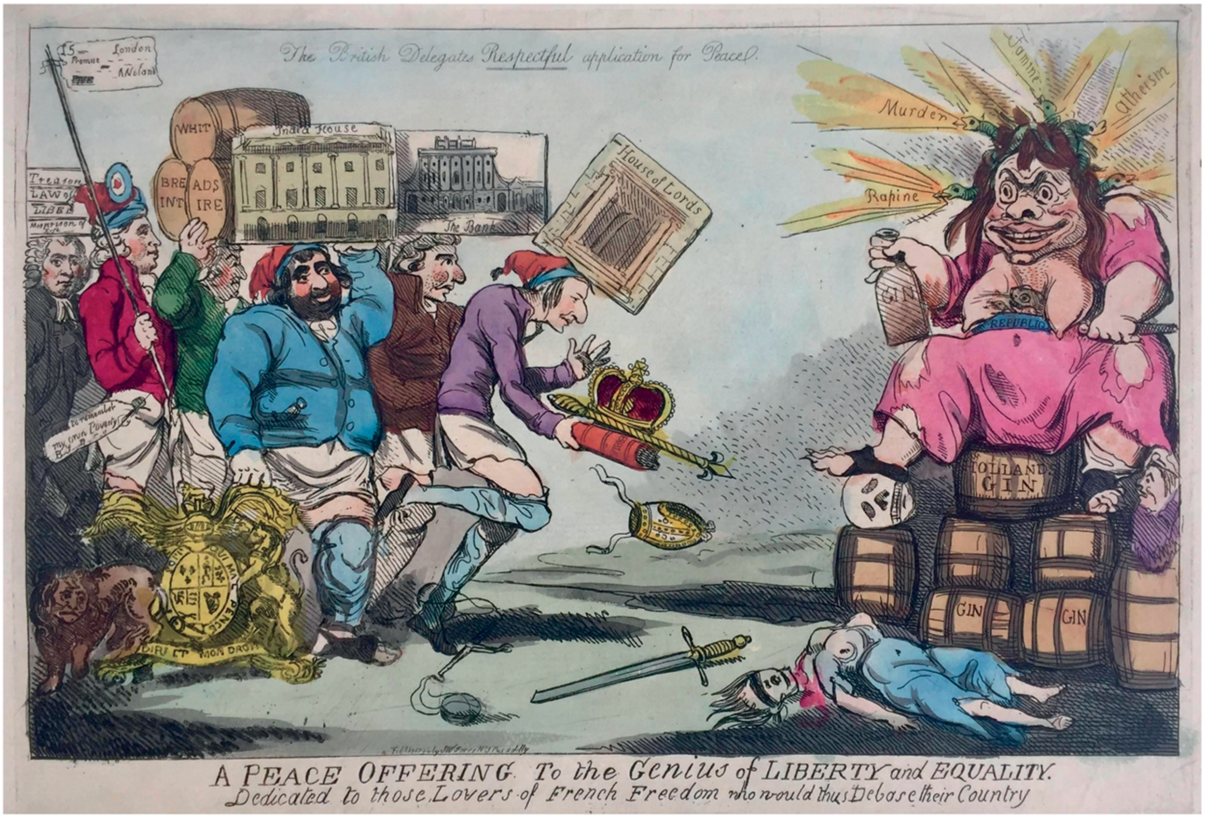
Prominent British caricature-driven illustrators in the editorial field included the aforementioned James Gillray, a caricaturist and engraver who became known as ‘The Father of the Political Cartoon’, Thomas Rowlandson (1756–1827), a prolific caricaturist and book illustrator, and Isaac Cruikshank (1764–1811), who had two sons, called Isaac and George, both also illustrators and trained in the craft of printmaking. These men engaged in acerbic and humorous ‘satire’, a term used to describe much illustration work of this period, involving image- and word-based caricature, cartooning, lampooning and biting political commentary in connection to prominent public figures and key events. Their illustrations contained humour and wit, as well as what we would now consider ‘surreal’ visual elements, including anthropomorphic combinations of humans and animals or insects. These illustrators butted visual elements together within the picture plane to convey a message that sought to prick the balloon of pomposity, self-delusion and self-aggrandizement of public figures, thus seeking truth and honesty. They earned their livings almost exclusively by selling their prints via an agent through a proliferation of gallery-like print shops and city-street book stalls in areas of London.



13 Thomas Rowlandson, *Connoisseurs*, hand-colored etching, 1799

Each of these illustrators worked in an Italian caricature tradition, created by amateur artists who made portraits on paper of a group of aristocrats known as ‘macaronis’, engaged in the ‘Grand Tour’ in Italy. Their work was known for its exaggeration of form and feature, and the humour in pointing out the character traits and failings of those who sought out and expected to be given high respect from the public. For example, Thomas Rowlandson, in his 1799 illustration *Connoisseurs*, lampoons aged art experts who take the opportunity to leer at a painting of a young female nude, an example of his bawdy and satirical approach to illustration.**[13]** Rowlandson mocked status and hierarchy and aimed to unveil 'truth'. Isaac Cruikshank, in *A Peace Offering to the Genius of Liberty and Equality* (1794), creatively depicted well-known English figures carrying gifts to a grotesque and vulgar incarnation of the new 'French Republic'.**[14]**

Although caricaturists were denigrated by the establishment as belonging to the lowest ranks of artistic practice, both Rowlandson and Gillray had gained specialist artistic training at the Royal Academy under Sir Joshua Reynolds, attending classes in anatomy, drawing, engraving and painting. Though the genre of caricature was sneered upon by the fine art traditionalists in the Academy, Rowlandson and Gillray successfully transferred their phenomenal drawing and printmaking skills to this 'lower', though highly popular and commercial, form of art. Cruikshank also started out as a painter, but quickly turned his attention to the much more lucrative genre of the printed caricature. Often, they would visit the House of Commons in London's Houses of Parliament to record portraits of key politicians, who they would in turn lampoon. In time, unfettered by any libel laws in Britain, popular also in Germany, and represented by key commercial agents such as Hannah Humphreys, William Holland and Samuel Fores, this group of caricaturists quickly became the superstar commercial artists of their generation.


The British Delegates Respectful application for Peace.
London
Treason
LAW of LIBEL
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ADS IRE
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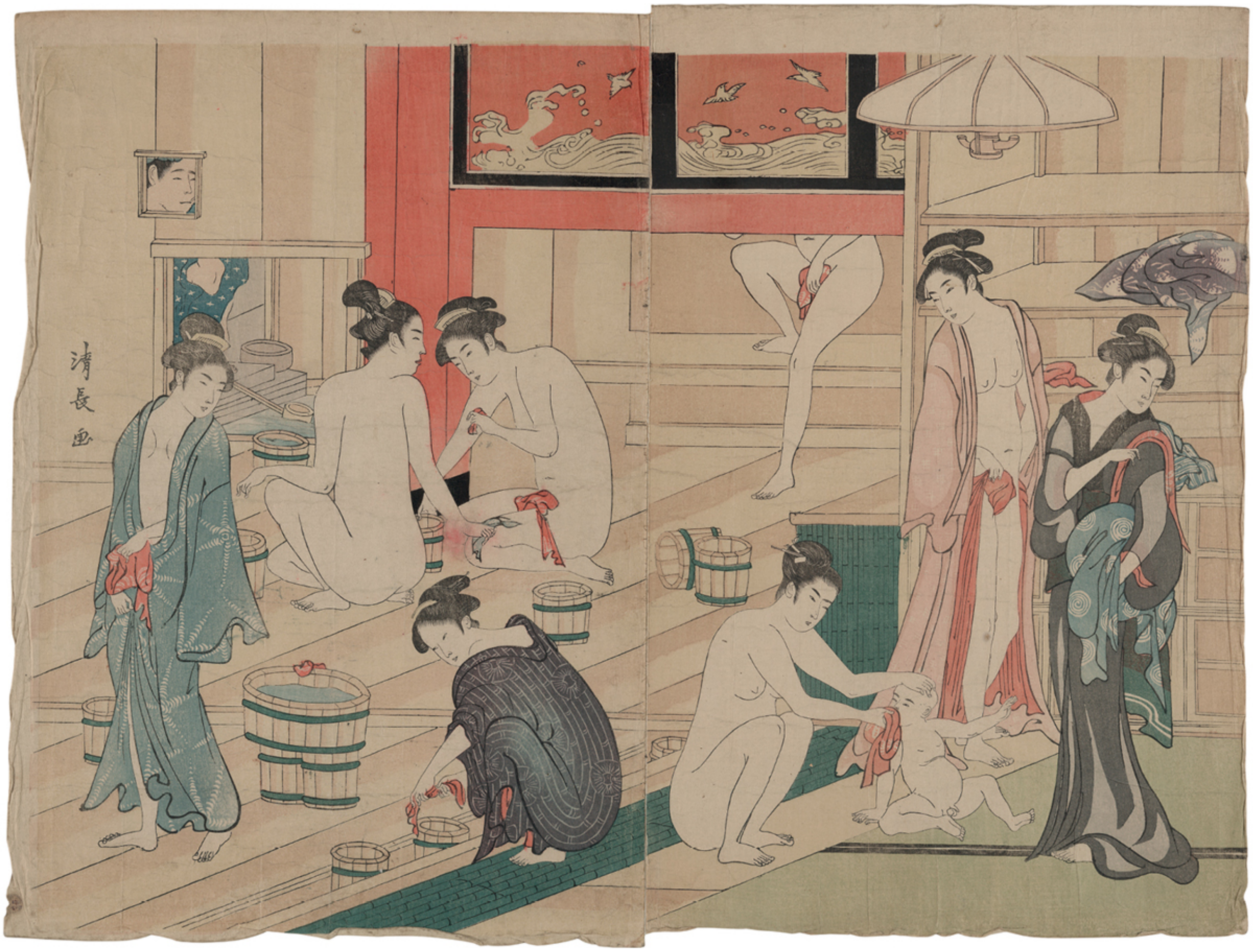
The Bank
House of Lords
Murder
Famine
atheism
Rapine
REPUBLIC
HOLLANDS GIN
GIN
GIN
A PEACE OFFERING To the Genius of LIBERTY and EQUALITY.
Dedicated to those Lovers of French Freedom who would thus Debase their Country

14 Isaac Cruikshank, *A Peace Offering to the Genius of Liberty and Equality*, hand-coloured etching, 1794

The Breakaway Illustration Genre of Ukiyo-e

In Japan, the illustrative genre known as *Ukiyo-e*, or 'Pictures of the Floating World', came into being during the Edo period (1603–1867), initially led by the book illustrator Hishikawa Moronobu (*c.* 1618–94). This visual art form was in direct contrast to established traditions of religious painting – mainly Buddhist – courtly hand-painted scrolls and seasonal Japanese scenes. Developed in Yoshiwara, the licensed red-light district of Edo (present-day Tokyo), *Ukiyo-e* illustration was made with the use of multiple woodblocks, one for each colour, and contained the visual reflection of everyday ephemeral and pleasurable activities in Japan. The *chōnin*, a new middle class comprising of merchants and craftsmen, quickly embraced *Ukiyo-e* and became its key purchasers. Essentially a form of Japanese Social Realism, though using an axonometric perspective system, *Ukiyo-e* prints celebrated a variety of subjects: sexual pleasure through the hostess role of the geisha, Kabuki theatre, the lives of Japanese courtesans, as well as the great pleasures of washing one's body in a bathhouse. Agents and street vendors in major cities sold the prints on the artists' behalf, just as in London with the caricaturists, and prominent *Ukiyo-e* practitioners included Torii Kiyonaga (1752–1815), Kitagawa Utamaro (1753–1806), Tōshūsai Sharaku (active 1794/95) and Suzuki Harunobu (1725–70), renowned for his 'brocade' prints.**[15]** These prints, known in Japan as *Nishiki-e*, were made using multiple wooden printing blocks to create multi-coloured images far more complex than the limited colour palettes of *Ukiyo-e* prints.



15 Torii Kiyonaga, *Onna yu* ('Bathhouse Women'), woodcut, *c.* 1780

Summary

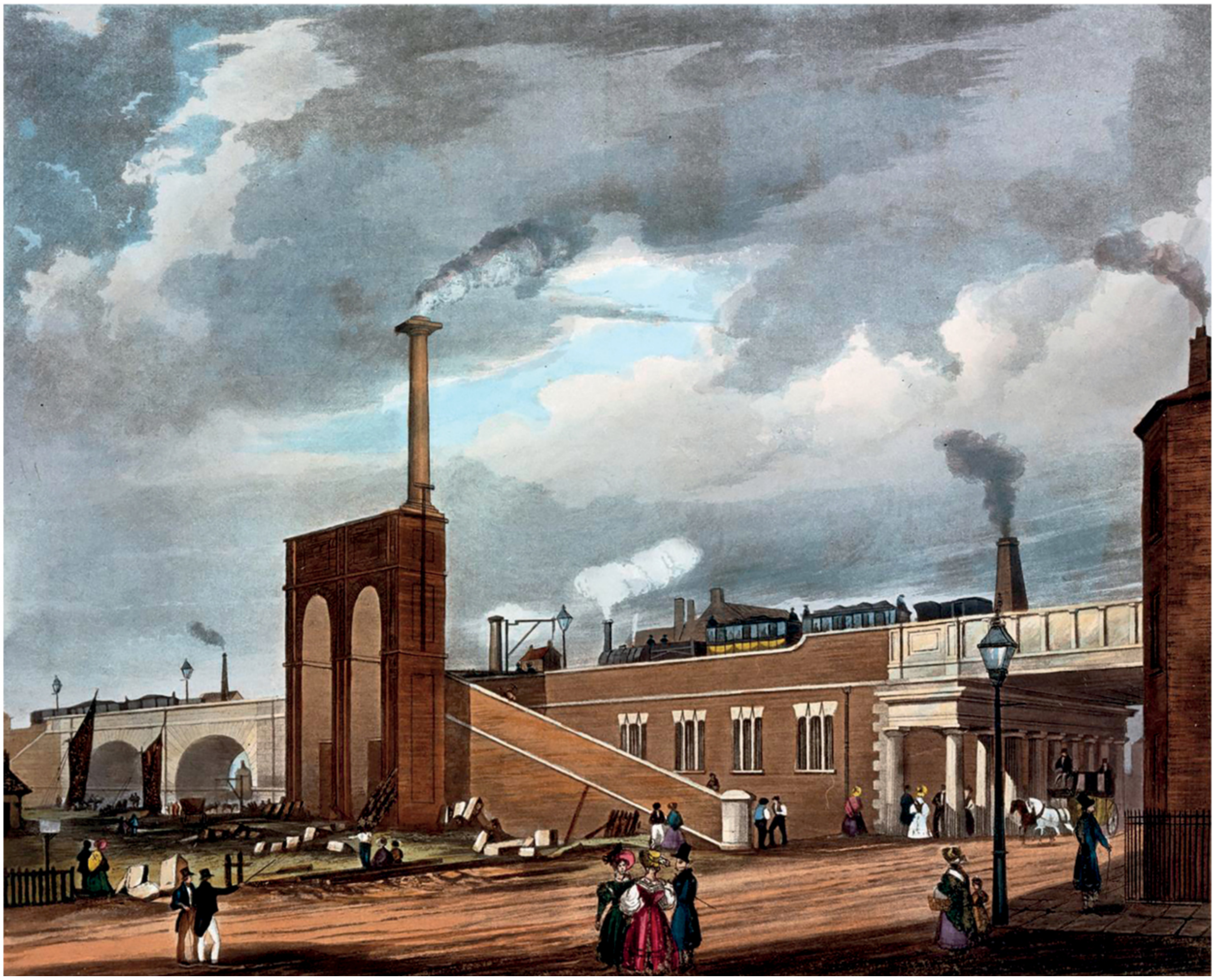
The illustration work created in this era, with its brilliance in both intellect and artistic execution, was characterized by excellence in draughtsmanship, painting and printmaking across a variety of visual styles. It was used by illustrators to represent, among other subjects, the natural world, human knowledge, national and international politics, everyday life and the barbarity of the transatlantic slave trade, art theory and literature. It blossomed into a vibrant and critically vocal area of accessible artistic practice, crucial to free democracies. In turn, as mechanized printing processes began to develop at pace, and travel possibilities expanded, this would initiate a dynamic international artistic and illustrative conversation, a dialogue destined to continue to the present day.

Chapter 2
1800–1850

Industrialization, the Free Press and Socialism

With J.M.W. Turner's painting *Rain, Steam, and Speed – The Great Western Railway* (1844) capturing the excitement and the romance of the First Industrial Revolution and its ensuing new railways – spreading fast from Britain to other European countries, and further to the North American and Asian continents – it was illustrators and writers who began to focus in earnest on its impact on society. Wherever the mechanization of manufacturing occurred, powered by what we now know as pollutant fossil fuels, it brought with it the dramatic swelling of urban populations, unprecedented pressure on housing stock, child labour and impoverishment for many. Constructing the railways themselves was a phenomenal feat of engineering – the illustration *Entrance into Manchester across Water Street* (1831) was one of six hand-tinted aquatint prints made to celebrate the opening of the second 'practical' railway line (after the Stockton & Darlington line) in the world, used to transport goods by steam train from the Liverpool docks to factories in Manchester.[16] Thomas Talbot Bury, an architectural designer, made reportage drawings in-situ of the astounding tunnelling and quarrying activities that facilitated the creation of this line. His drawings were then translated into prints for the sale of a celebratory book for railway enthusiasts, with which he achieved commercial success through the printing of at least five consecutive editions.

By now, the European rush to colonize had brought a significant proportion of the Asian and African continents under direct colonial rule. In contrast, following the French and American revolutionary models, most Latin American countries had achieved their independence, mainly from Portugal and Spain, by 1825. This led to the rise of a Latin American free press, the newspaper format having slowly evolved from the 16th century onwards to eventually include editorial illustrations, infographics, cartoons, comic strips and horoscopes. In Chile, *El Semanario Republicano*, a republican newspaper published during the country's civil war, appeared in 1813, followed by *El Mercurio* in 1827, after Chile had gained independence from Spain. In Peru, *El Comercio* began distribution in 1839, with similar publications in Brazil and Argentina. All of these publications used illustration alongside words to give voice to the people, an important aspect of societies aspiring towards independent democracy.



16 Thomas Talbot Bury, *Entrance into Manchester across Water Street*, coloured aquatint etching from the series *Coloured Views of the Liverpool and Manchester Railway*, 1831

In America, as the 19th century began, tensions over the immoral nature of slavery gathered pace, with the state of Virginia providing a focus. A woodcut book illustration of the time, titled *Horrid Massacre in Virginia* (1831), tells the story of 'Nat Turner's Slave Revolt' there. Turner led a small group of slaves in killing his plantation master and family, and at least fifty other people, before Southern white authorities crushed the revolt. He was caught some two years later, tried and hanged, and a consequence of this and other uprisings was a further tightening of laws controlling enslaved persons. Such attempts to overthrow slavery added weight to the Abolitionist movement, which was adept at using print and illustration to spread its views, challenging an outmoded societal model that increasingly appeared utterly indefensible. Further signs of change included Great Britain's passing of the Slavery Abolition Act in 1833, which followed an earlier act of 1807. This legislation banished the practice of slavery from Britain's colonies, though certain territories remained legally exempt, and charged the Royal Navy with the closure of all slave conduit routes. The subject of slavery continued to travel into book publishing, in works such as the *Narrative of the Life of Frederick Douglass, an American*

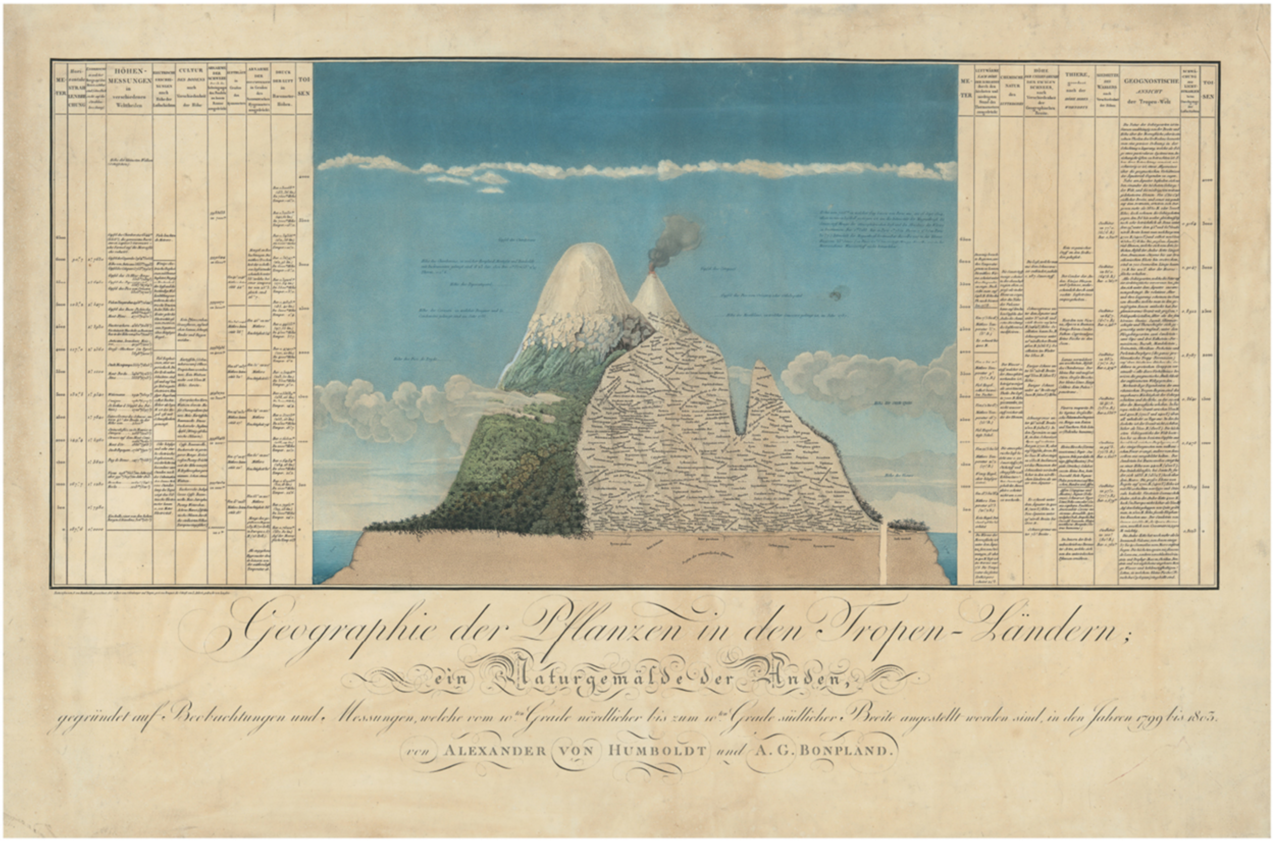
Slave (1845) by Frederick Douglass, a memoir and treatise on abolition, early editions of which featured an illustrated portrait of the author on their title page. Douglass, an African American who had himself escaped slavery, became an Abolitionist orator and statesman, leading the movement as a key and vocal figure in Massachusetts and New York.

Cartoons and editorial illustrations in national newspapers and magazines captured narratives around frictions in colonized countries between European national factions and alliances, as well as with Indigenous peoples. The British Empire dominated these activities, with the young Queen Victoria becoming its figurehead on her coronation in 1837. However, a new political voice emerged in Great Britain: in exile in London, Karl Marx would write his co-authored 1848 pamphlet *Manifesto of the Communist Party* with Friedrich Engels, whose parents ran a textiles factory in Salford. In retrospect, with the cruelties and capitalistic exploitations of the Industrial Revolution surrounding them, it is not surprising that Marx and Engels were advocating for a fairer society, unity among the workforce and a right for all to a reasonable standard of living. In time, their ideas would ignite large-scale conflict between 'East' and 'West', their themes forming the subject of an international proliferation of illustrated propaganda on both sides, as well as many illustrated later editions of their original twenty-three-page pamphlet.

Recording Climate Change and Nature

Many illustrators responded to natural phenomena and disasters as well as political world events. The global impact of events such as the 1815 eruption of Mount Tambora in Indonesia offered rich potential for visual reportage in newspapers, magazines and scientific periodicals. By 1816 the pollutant effect of the eruption earned the name 'The Year Without Summer', and as volcanic ash clouds spread and partially blocked out the sun, causing plummeting temperatures, there were significant crop failures in Asia, North America and Europe. Following the long aftermath, in 1847 the Swiss botanist Heinrich Zollinger led an expedition to Mount Tambora, gathering information about the death toll, mapping the local terrain and, in so doing, becoming the first scientist to ascend to the crater rim since the 1815 eruption. He created illustrative, raised-relief maps of the volcano and its vicinity, as well as a map of the distribution of volcanic ash, known as an isopach map.

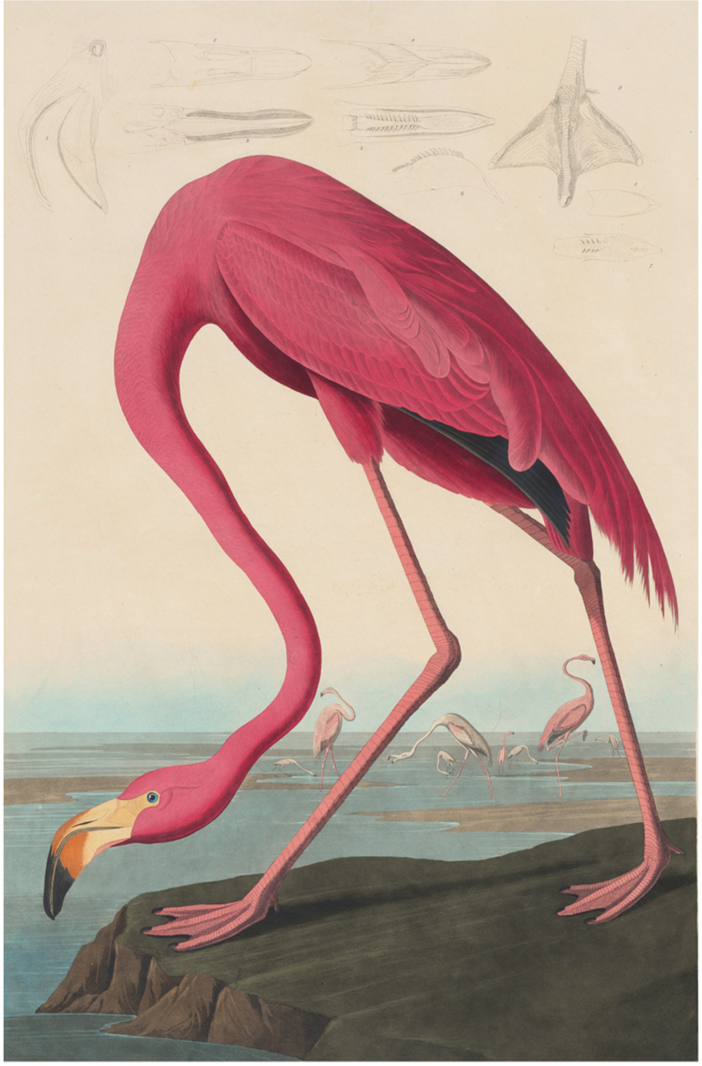
This period also witnessed the emergence of two 'star' naturalists – Alexander von Humboldt and Charles Darwin.**[17]** Von Humboldt, a German naturalist and explorer, had identified human-induced climate change on his travels to Latin America with the French botanist Aimé Bonpland. In 1802, they ascended Chimborazo, a volcano in Ecuador, and afterwards created the illustrated diagram *Altitude measurements, soil conditions, vegetation etc. in tables to the left and right of the map* (1807), which included meteorological isotherm lines. In the centre of this chart, which is credited to both Humboldt and Bonpland, is a stylized illustration of two of the highest peaks in the Ecuadorean Andes – Chimborazo and Cotopaxi. The two men climbed both as part of their extensive expedition, collecting plant specimens as well as data on altitude measurements, vegetation and soil conditions, recorded on both sides of the image. Humboldt was fascinated by the context in which plants grew under different physical conditions, in part encouraged by his meeting with Georg Forster, who had accompanied Captain Cook on his second global expedition (see Chapter 1).


Geographie der Pflanzen in den Tropen-Ländern;
ein Naturgemälde der Anden,
gegründet auf Beobachtungen und Messungen, welche vom 10ten Grade nördlicher bis zum 10ten Grade südlicher Breite angestellt worden sind, in den Jahren 1799 bis 1803.
von ALEXANDER VON HUMBOLDT und A. G. BONPLAND.

17 Alexander von Humboldt, plate from *Essay on the Geography of Plants*, 1805

In due course, Humboldt became a public celebrity for his work, a form of 'visual thinking' that communicated complex data sets about the natural world in a visually dynamic and accessible way. This infographic, *Tableau Physique des Andes et Pays Voisin*, with a profile of Mount Chimborazo, is designed to communicate the ecology of the equatorial regions. It was informed by Humboldt's attempt to climb to the summit of Chimborazo, an expedition in which he collected thousands of botanical, animal and geographical specimens for further study. Besides Humboldt, Charles Darwin, who became the most prominent English naturalist of his time, wrote extensive notebooks filled with observations and drawings. His 1837 'Notebook B on Transmutation of Species' starts with a simple infographic illustration, a pencil sketch of a tree with the words 'I think' written at the top. Essentially, Darwin was building on the work of the Enlightenment by employing a rational and systematic way to classify natural phenomena in relation to the origin of species, developing his own theory of 'Natural Selection'.

In America, the natural history illustrator John James Audubon (1785–1851) published his stunning illustrated collection of ornithological studies of 'all' the country's birds.**[18]** It consisted of 435 life-sized, hand-coloured engravings, painted by many assistants, and was issued in five expensive volumes between 1827 and 1838, and later in more affordable editions. It remains a large-scale feat of both recording indigenous American wildlife and facilitating its protection, a precursor to the ‘field guide’ genre, though at times Audubon is believed to have sacrificed scientific fact in favour of artistic licence.

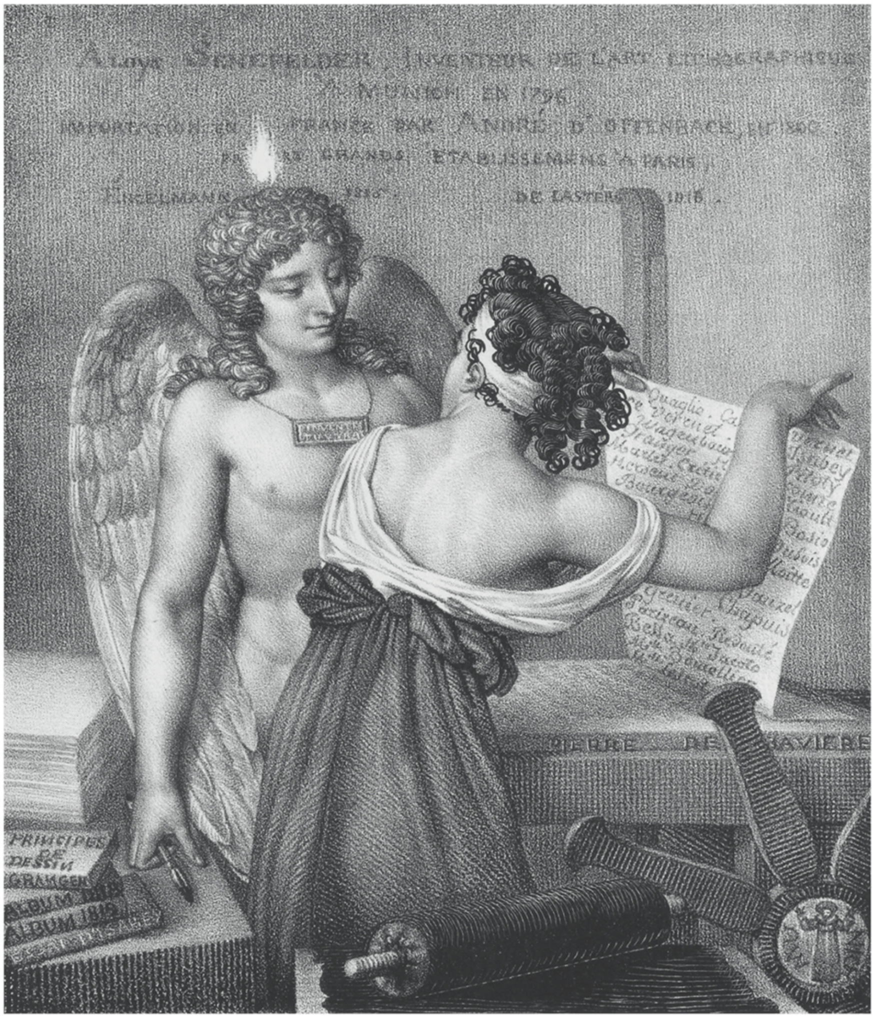


18 John James Audubon, *American Flamingo*, hand-coloured aquatint engraving from *The Birds of America*, 1838

Revolutions in Technology

This era sowed the seeds of a new genre of illustration: the railway poster. As the First Industrial Revolution led to unprecedented levels of technological innovation, by 1870 it had paved the way for the Second Industrial Revolution, involving large-scale infrastructure projects that gradually spread throughout Europe, Asia and North America. With the steady development of the steam engine from 1775 onwards, the first public passenger-carrying steam trains appeared in 1825 on the aforementioned Stockton &

Darlington line. With their superior speed (approximately 15 mph), the railways gradually replaced horse and cart and canal transportation systems, both for passengers and freight. From around 1845 onwards, the new railway companies would promote their passenger services through illustrated posters depicting scenic destinations and leisure attractions along the lines, as well as offering their customers safety advice. Essentially, as well as facilitating the movement of peoples and goods, the railways, in conjunction with passenger ships, spawned an attendant growth in the production of illustrated information.



19 Nicolas Henri Jacob, *Le genie de la lithographie ('The Genius of Lithography')*, crayon lithograph with brush and scratchwork, 1819

Around the same time, in Germany, a new printing invention began to revolutionize print reproduction: lithography. Alois Senefelder developed the technique over a number of years and published it in his 1818 book *Vollständiges Lehrbuch der Steindruckerei*, A Complete Course of Lithography. The technique initially involved the use of wax resist on stone to produce black and white text, which Senefelder soon expanded into image reproduction and colour printing. As lithography spread, it replaced engraving as the main process for scale-reproduction of printed material. *Le génie de la lithographie* by

Nicolas Henri Jacob (1782–1871) is part of a collection of twenty lithographic prints commissioned by Senefelder to accompany his self-promotional 'manifesto' on his invention, the French edition of which was published in 1819.[19] The prints are examples of how the printing technique could be used to translate pencil and ink drawings, and etching and woodblock prints, into lithographs. In Jacob's image, one sees a female printer using the technique, benignly and perhaps flirtatiously observed by 'the lithography genius', complete with angel wings and pencil-holder in hand.

Other technological developments included the telegraphic system of communication (sending coded electrical symbols across wires), the camera lucida, the pencil, the colour known as Prussian Blue and the steam-powered rotary press, as well as the phenakistoscope and zoetrope. These last two were both early forms of animation; the former was based on an illustrated, rotating disc creating a fluid illusion of movement; the latter was an extension of this design, with illustrations on a rotating drum that also created visual motion. Along with other inventions, they contributed greatly to the development of the genre of animation.

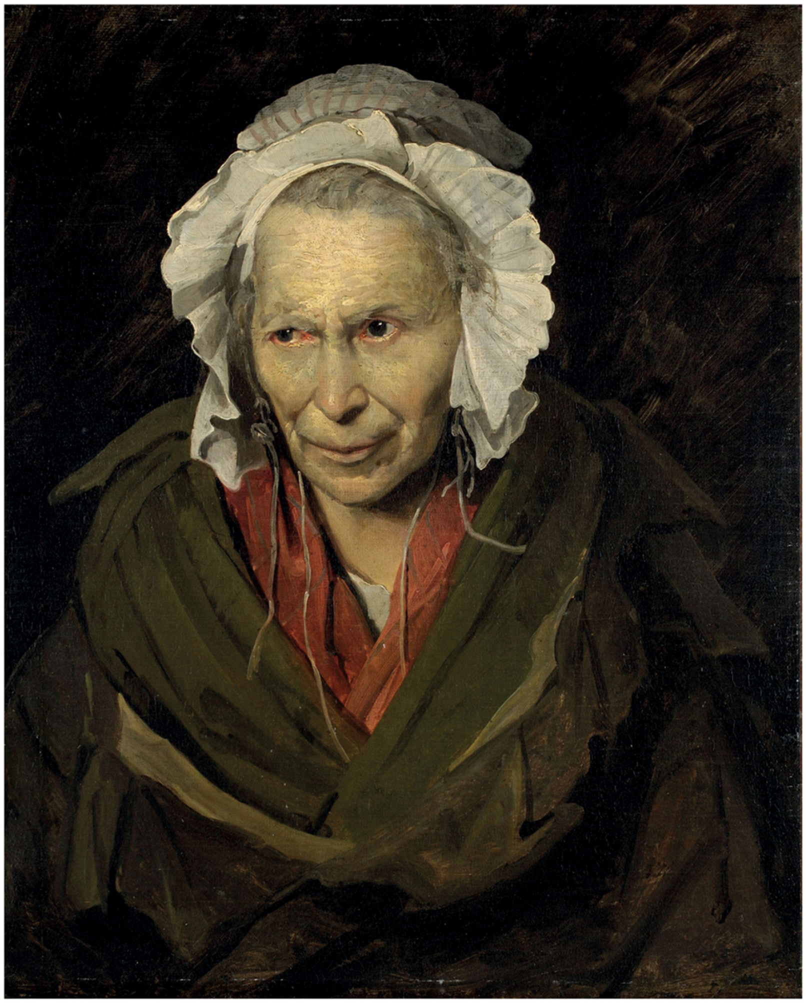
In 1840, the first adhesive postage stamp in the world – the Penny Black – went on sale in Britain, featuring a profile of Queen Victoria. It was the beginning of a long lineage in international, illustrated stamp design. Its impact on illustration was mirrored in the following century by computer programming – originally developed in the 19th century by British mathematician and programming pioneer Ada Lovelace – which would become a foundation stone for the digital age in illustration. The first tubes of paint appeared in 1840, invented by the American painter John Goffe Rand, before London firm Winsor & Newton took them into commercial production. Photography, in particular, would have a huge impact on the painted and drawn image, and by extension illustration. In France in 1826, and building on the invention of the Niépce Heliograph, Louis Daguerre is believed to have created the first commercially successful photographic process – called the daguerreotype – in 1838. Following fast in his footsteps, the English scientist William Henry Fox Talbot dramatically speeded up the process, replacing the metal surface for photographic image-reproduction with a far more practical paper one; known as the 'calotype', this process was patented in 1841. Science led photography initially, and perhaps at first it was never intended to be an art form in its own right, though now its perception and cultural presentation have shifted dramatically. The scrutiny of the camera lens would in turn begin to rival the hyper-detail of botanical and natural history illustration.

Educational Opportunities in Art and Design

Illustration played a central role in this new mechanized era, through its incremental use in advertising and news reporting, including commentary on politics, society, fashion, the natural environment, the arts, and more besides. In part, with this demand for commercial artists, more formal opportunities for women to train in art and design finally began to emerge, though initially women mostly studied at separate institutions to their male counterparts. There was the Philadelphia School of Design for Women, which opened in 1848 (now the Moore College of Art & Design), founded by Sarah Worthington Peter and attended later by the English book illustrator Kate Greenaway, who would specifically work in the field of children's literature; and in London there was the Royal Female School of Art, which became part of the Government School of Design, previously established in 1837 (now the Royal College of Art), then the only entirely postgraduate educational institution of art and design in the world. In Japan, art education existed in establishments such as Torii School in Edo (now Tokyo), Katsukawa School, Kano School and Utagawa School, delivering an apprenticeship-style form of learning; and in South America, King João VI, King of Portugal, Brazil and the Algarves, established the Imperial Academy of Fine Arts in Rio de Janeiro, Brazil, in 1816, while the University of Chile was formed in Santiago in 1842.

The Emergent Dominance of Realism

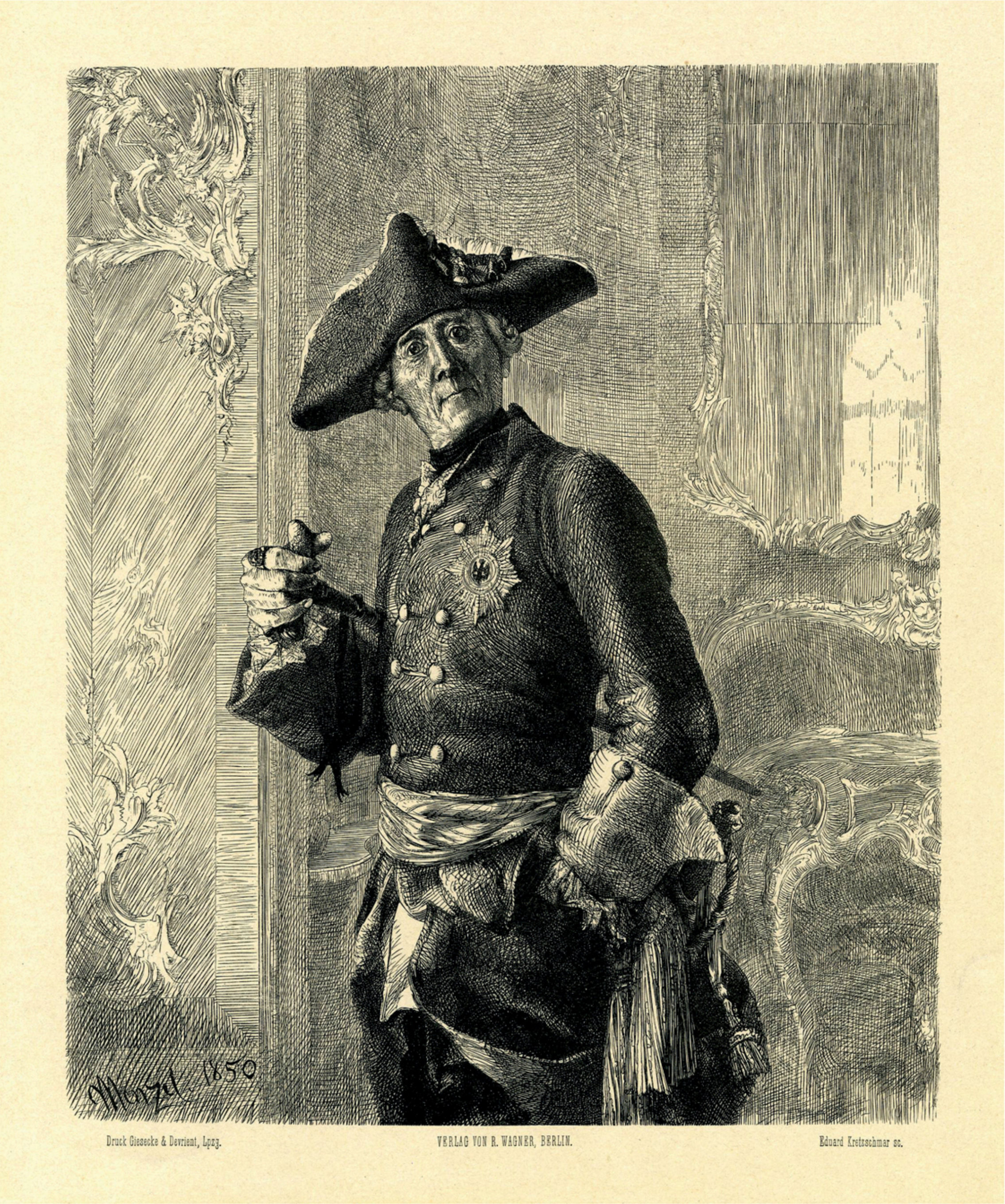
Artistically, between 1800 and 1850, Romanticism continued to flourish in Europe, alongside the more institutionally favoured Neoclassicism. The great Romantic painters now included Eugène Delacroix (1798–1863), also known for his lithograph illustrations for Goethe's *Faust* (1828), Caspar David Friedrich (1774–1840), whose focus was on man and nature, and J.M.W. Turner (1775–1851), previously an architectural draughtsman. John Martin (1789–1854) was also known for his powerful illustrations for John Milton's *Paradise Lost* (1825–27), and Théodore Géricault (1791–1824), who, as well as his paintings, produced reportage illustrations of the poor in London and the asylum patients of his friend, Dr Étienne-Jean Georget, a pioneer in psychiatry. In Géricault's painted canvas *Monomania of Envy*, one sees what is essentially an illustration – a visual description of a perceived mental condition.**[20]** This image is part of a series of ten, of which five survive today, specifically commissioned by Georget to be used as a medical training tool to help his students identify and establish a visual connection in a patient to a particular mental condition. Géricault based his portraits on drawings he had previously made of inpatients at the Salpêtrière Hospital in Paris.



20 Théodore Géricault, *La Monomane de l'envie* ('The Monomania of Envy'), oil on canvas, *c.* 1819–22

Romantic paintings and illustrations, in general, contained great drama and represented an epic quality inherent in human existence, as well as a reflection of contemporary events. Alongside Delacroix's *Liberty Leading the People* (1830), Géricault's *The Raft of the Medusa* (1818–19) also condenses many dramatic events into one picture plane. It illustrates a contemporary news story in which naval officers had disgraced themselves in a shipwreck incident, favouring their own lives over those of the women and children on board, and where cannibalism had been practised on one of the makeshift rafts. What Géricault achieved in this image is an early form of visual journalism.

However, from around 1830, Realism would sweep Romanticism and Neoclassicism aside. The artists of the French Barbizon School, dominated by Jean-Baptiste-Camille Corot and Jean-François Millet, focused on painting realistic depictions of landscape in its own right rather than as a backdrop for narrative scenes. This Realist approach paved the way for painters like Gustave Courbet (1819–77) to focus on depicting the life lived by the everyday people he saw around him. In essence, Courbet and the Realists sought to clear away the grand presentation of biblical, mythological and historical figures, of idealized landscapes, classical themes and supernatural gods and angels, and focus on creating work outside of the studio, by observing the lives of real people in their everyday surroundings. They aimed to create a true reflection of what they called ‘materialism’, an observational visual style akin to the methods employed by botanical and natural history illustrators.


Menzel 1850
Druck Giesecke & Devrient, Lpzg.
VERLAG VON R. WAGNER, BERLIN.
Eduard Kretzschmar sc.

21 Adolph von Menzel, *Portrait of Frederick the Great*, wood engraving, *c.* 1850–80

In Germany, Adolph von Menzel (1815–1905) was of note as a Realist painter and illustrator, evidenced by his impressive quantity of 400 woodblock illustrations for a series of books on Frederick the Great, King of Prussia. Menzel had similar physical characteristics to the French artist Henri de Toulouse-Lautrec – a strain of variant body proportions and of compromised height known as achondroplasia. He counteracted his disability with a formidable artistic talent, which he applied to many formats and environments. This print work was extremely labour intensive, requiring the gouging out of sections of hardwood blocks to create highly detailed images. Unlike Menzel's more formal and static history paintings, this particular illustration bears the hallmarks of his Realist and naturalistic approach to art;**[21]** Frederick, though formally dressed in military attire, appears as if he has been shaken from his thoughts by someone unexpectedly entering the room – the capturing of a short moment in time.

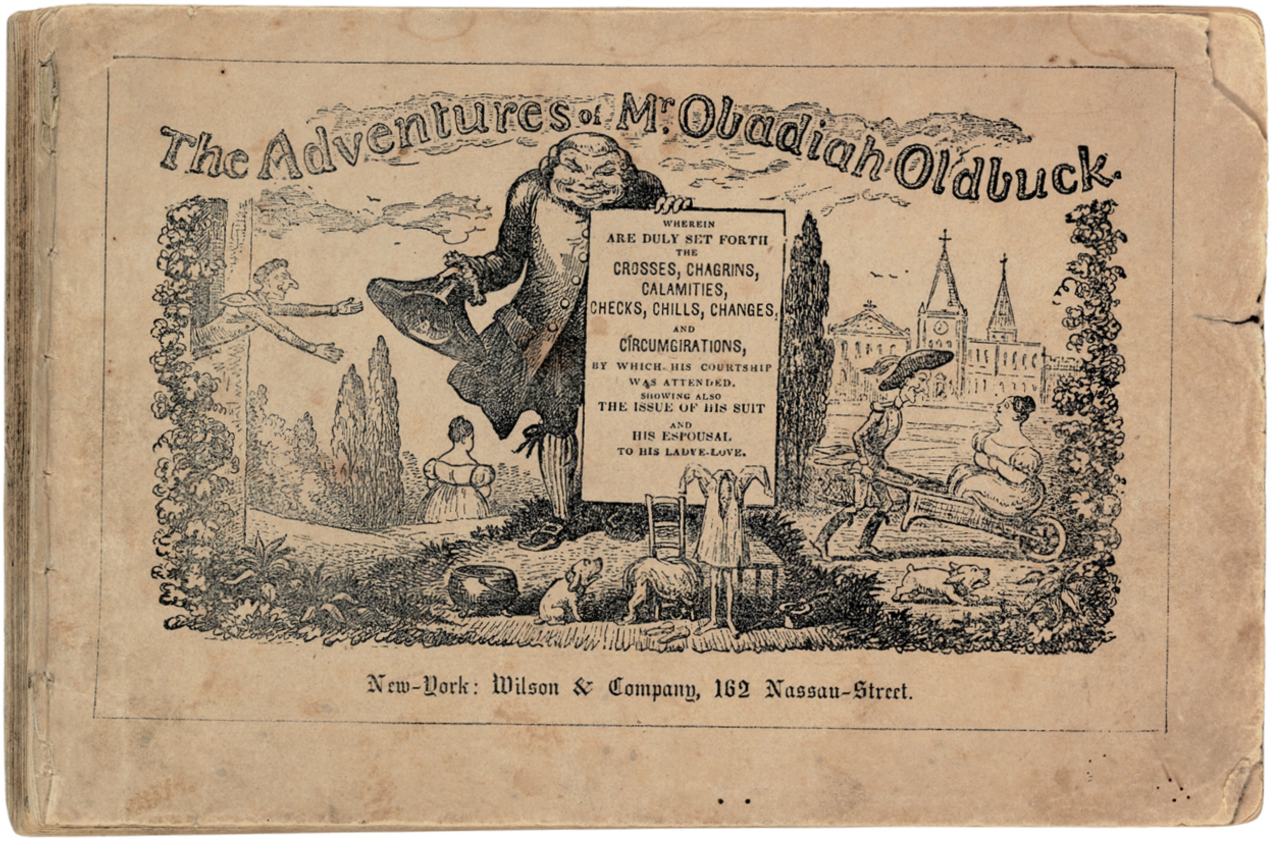
The influence of both Romanticism and Realism also travelled to North America, with the illustrator and artist Winslow Homer (1836–1910) eventually becoming a dominant American figure in this genre, creating reportage drawings that would be transferred to print for newspapers during the forthcoming American Civil War and then progressing to 'Americana-infused' painted imagery.

Newspapers, Magazines, Journals and the 'New Illustrator'

By the turn of the 19th century, the 'career illustrator' was in great demand. This was due to a burgeoning marketplace for printed books, satirical prints, newspapers, magazines, posters and journals, facilitated by mass-print-production methods – in 1814, in England, *The Times* printed its issues on a steam-driven cylinder press invented by Friedrich Koenig that achieved over one thousand imprints per hour, and could soon print on both sides. By the 1840s, wood-pulp replaced the use of rags for making paper, all reducing the cost of 'newsprint'. Illustrators worked alongside engravers in printing companies and newspaper publishers, as well as for poster publishers, drawing directly onto lithographic stones, and as colourists for line engravings. The public thirst for the printed word and image was due to rising literary rates among general populations since the start of the First Industrial Revolution. Because of the high volume of sales and fast production methods, these formats could now be sold cheaply, subsidized by advertising, to a very large number of people.

In America, *Godey's Lady's Book* (1830), originating in Philadelphia, was perceived as the 'Queen of the Monthlies', with its format inspired by the gift book, a highly ornate form of book made using lavish production methods and bought to be given as a gift, in turn influenced by French and German literary almanacs from the early 19th century. Edited by Sarah Josepha Hale from 1837 to 1877, *Godey's Lady's Book* contained engraved illustrations (and included a collectible, hand-tinted fashion plate at the start of each issue), alongside essays, short stories and poetry. From Philadelphia, too, Felix Octavius Carr Darley (1822–88) was seen as the first American 'career illustrator'. His early illustrations came to the attention of Edgar Allan Poe, who used two of Darley's images for his story 'The Gold-Bug' (1843), published in the *Dollar Newspaper*. In 1842, Darley developed a reportage project titled *Scenes of Indian Life*, a visual record of the lives of Native Americans. Darley progressed to working with a group of high-profile novelists, including Mary Mapes Dodge, Washington Irving and Charles Dickens.

In France, there were three leading illustrated publications: *La Caricature* (1830) and *Le Charivari* (1832), often satirical in nature, and *L'Illustration* (1843) – the first illustrated newspaper in France – which carried visual reportage of theatre and current events. Prominent French illustrators for these publications included J.J. Grandville (1803–47), a prolific Parisian cartoonist and illustrator of great imagination, and Honoré Daumier (1808–79), whose influence through his creative dexterity and visual inventiveness remains considerable, his incisive caricature work mixed with added elements of Realism. In addition, there was Gustave Doré (1832–83), a child prodigy who was working as a caricaturist for the paper *Le Journal Pour Rire* at the tender age of fifteen and quickly became a prolific illustrator in many different genres, and Paul Gavarni (1804–66), known for his witty societal observations on character types and current fashions, as well as his book illustrations. The acerbic political commentary of these illustrators, though also entertaining and amusing thanks to their use of striking pictorial metaphors, remains visually resilient to this day, and provides a frame by which we can understand the current events of this era.


The Adventures of Mr. Obadiah Oldbuck.
WHEREIN ARE DULY SET FORTH THE CROSSES, CHAGRINS, CALAMITIES, CHECKS, CHILLS, CHANGES, AND CIRCUMGIRATIONS, BY WHICH HIS COURTSHIP WAS ATTENDED. SHOWING ALSO THE ISSUE OF HIS SUIT AND HIS ESPOUSAL TO HIS LADYE-LOVE.
New-York: Wilson & Company, 162 Nassau-Street.

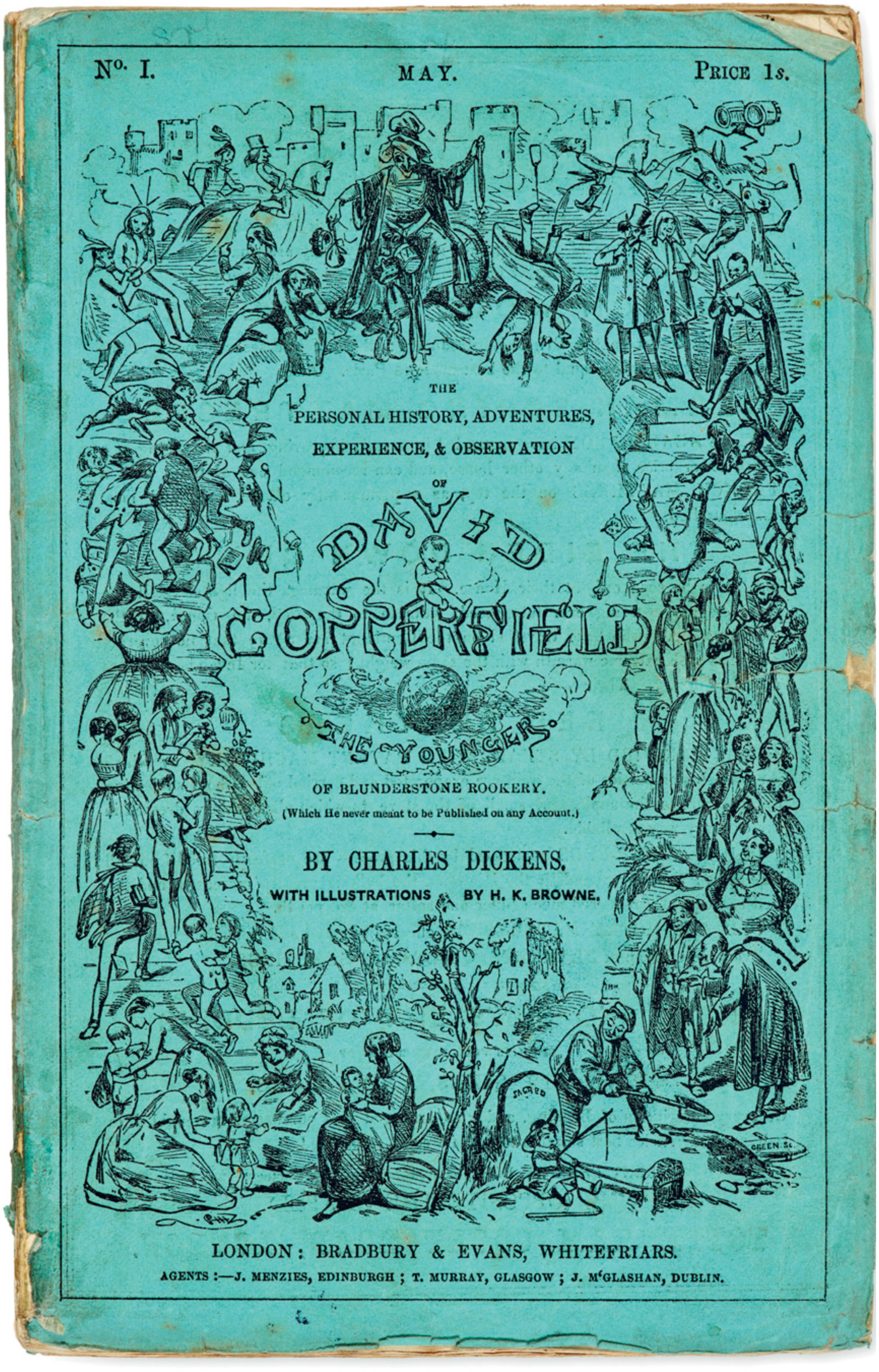
22 Rodolphe Töpffer, etching from *The Adventures of Mr Obadiah Oldbuck*, 1844

Also of note in France was Rodolphe Töpffer (1799–1846), Swiss by birth, who initially lived in Paris before basing himself in Geneva from 1820 onwards. He is now considered to have created the first version of the European comic, which bore the artistic influence of Japan and was called *The Adventures of Mr Obadiah Oldbuck*, published in Geneva in 1837 and in America in 1842.**[22]** A gritty tale of the trials and tribulations of the eponymous hero in his tortuous and near-fatal pursuit of love, the work consists of 188 simply drawn black and white illustrations, translated by a 'gypsographer' into etchings on gypsum. There is a marked absence of speech bubbles, with the horizontal text commentary appearing in a conventional typeface at the bottom of each of the panel illustrations.

In Italy, Melchiorre De Filippis Delfico (1825–95) was known for his many editorial portraits of his friend, the composer Giuseppe Verdi, and other celebrities. He also provided a key commentary on the narrative of the 'Unification of Italy'. In Great Britain, Isaac Cruikshank's son, George Cruikshank, who had started as his father's apprentice and assistant, was in due course praised as 'The Modern Hogarth'. He was renowned for his social caricatures of English life for popular publications and achieved early success collaborating with the writer William Hone on his satire *The Political House that Jack Built* (1819). Regrettably, in some of Cruikshank's illustration work (and he was certainly not alone in this) he expressed a crude and overt racism, such as in *The New Union Club* (1819), as well as promoting a nationalist, racist view towards Irish people. It is up to the modern, multicultural audience to judge the worth of his work as a whole against the offence some of it may cause today.

Charles Dickens collaborated in creative partnerships with a handful of illustrators. As well as working with George Cruikshank and John Leech (1817–64), the latter of which was the first illustrator of his *A Christmas Carol*, published in 1843, Dickens had a significant partnership with Hablot Knight Browne (1815–82), who was known as 'Phiz' to match with his key collaborator's pseudonym of 'Boz'. Here we see Knight Browne's cover and inside pages for the first published instalment (one of nineteen) of Charles Dickens's *The Personal History, Adventures, Experience, & Observation of David Copperfield the Younger of Blunderstone Rookery* in May 1849.**[23]** The instalments in this story were published as a complete book in 1850. Knight Browne deftly visualized the many characters and dramatic scenes in Dickens's story and worked closely with the author in creating an accompanying visual world to augment the text.**[24, 25]** Dickens's now-classic stories, such as *A Christmas Carol*, *Great Expectations* and *Oliver Twist*, would later be produced as feature-length animations and films. In addition, Dickens founded his own newspaper in 1846, the *Daily News*, which featured two curiously patronizing columns called 'Homes of the London Poor' and 'Evenings with the Poor'.

The London-based *Punch* magazine, co-founded in 1841 by Henry Mayhew and Ebenezer Landells and 'pirated' from the French *Charivari* format, helped coin the term 'cartoon'. Alongside other publications of the time, it commissioned work from key illustrators, such as Sir John Tenniel (1820–1914), known for his illustrations for Lewis Carroll's *Alice's Adventures in Wonderland* (1865), complete with an extensive use of anthropomorphism, and William Heath (aka Paul Pry & 'Argus') (1794–1840), who created wildly inventive and visually playful illustration and comic work for *McLean's Monthly Sheet of Caricatures* (started in 1830) and the *Glasgow Looking Glass* (started in 1825), known as the first comic magazines. In one caricature called *The Great Boa Tippet*, Heath plays on the dual meanings of the highly fashionable 19th-century item the feather boa and the boa constrictor snake, warning young men of their vulnerability to seduction by certain flirtatious females with particular agendas.**[26]** In another caricature, *The Man Wots Got the Whip Hand of 'Em All*, Heath illustrates a Stanhope printing press representing 'a free press', which challenges political corruption and religious fraud.**[27]** Another caricaturist and illustrator who worked extensively for *Punch* was Kenny Meadows (1790–1874). Typical examples of his social commentary illustrations include *The Gin Drop – The-Kettle-On-Icon* (1850) and the voluminously titled *A Woman Dropping Her Tea-cup in Horror upon Discovering the Monstrous Contents of a Magnified Drop of Thames Water Revealing the Impurity of London Drinking Water* (1828).



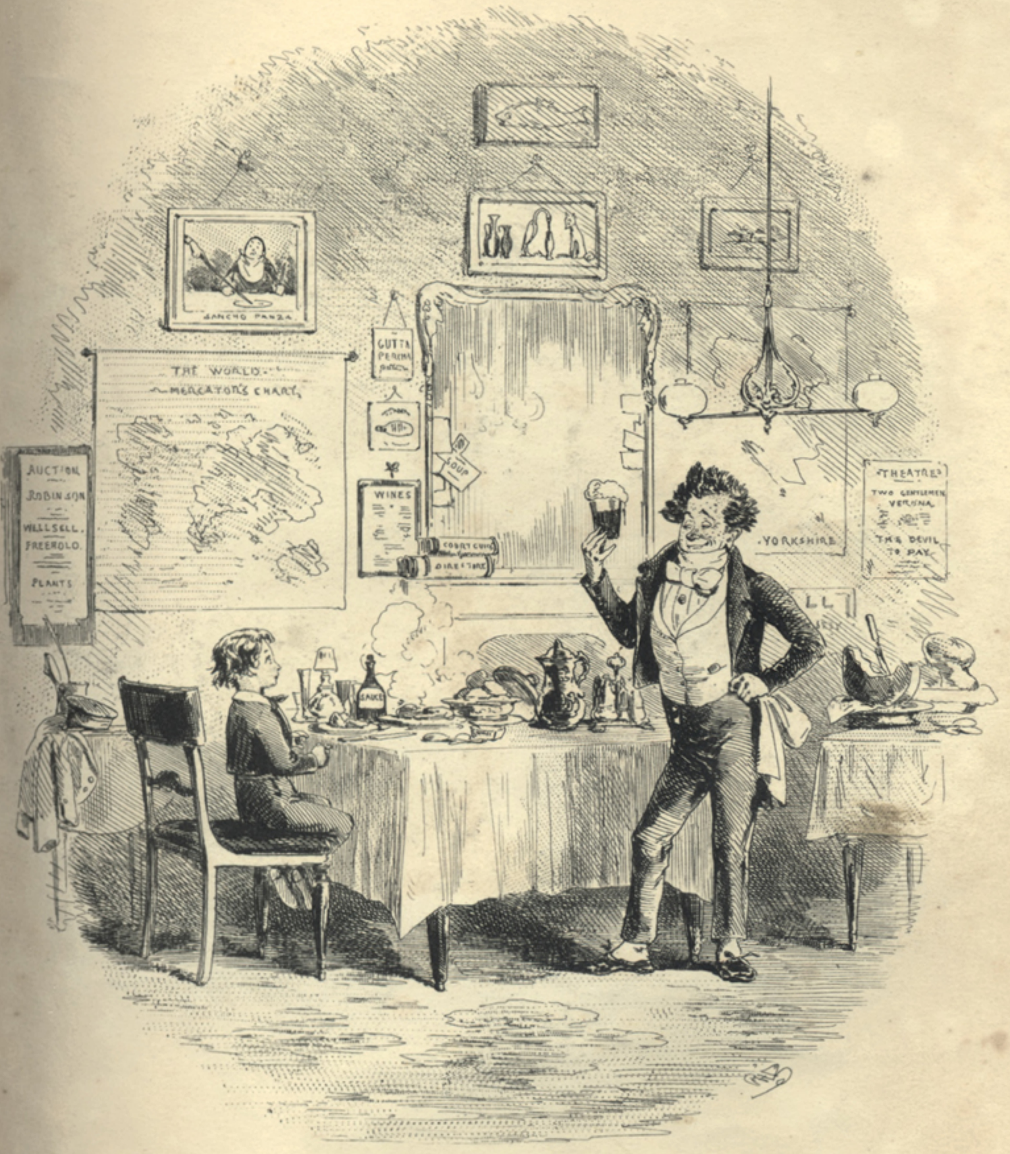
No. I. MAY. PRICE 1s.

THE
PERSONAL HISTORY, ADVENTURES,
EXPERIENCE, & OBSERVATION
OF
DAVID
COPPERFIELD
THE YOUNGER
OF BLUNDERSTONE ROOKERY.
(Which He never meant to be Published on any Account.)

BY CHARLES DICKENS.
WITH ILLUSTRATIONS BY H. K. BROWNE.

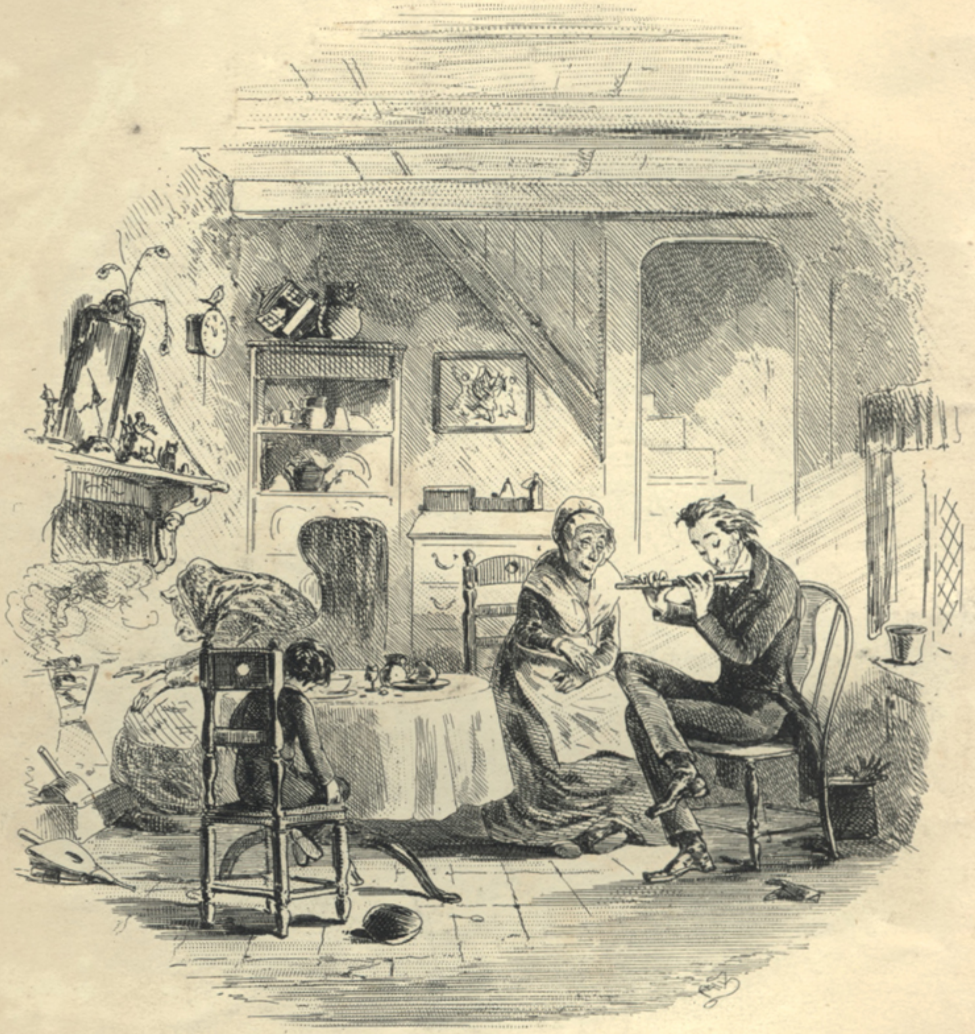
LONDON: BRADBURY & EVANS, WHITEFRIARS.
AGENTS :—J. MENZIES, EDINBURGH ; T. MURRAY, GLASGOW ; J. M'GLASHAN, DUBLIN.

23 Hablot Knight Browne, cover of Charles Dickens's *David Copperfield*, 1949


SANCHO PANZA
THE WORLD
MERCATOR'S CHART
AUCTION
ROBINSON
WILLSELL.
FREEHOLD.
PLANTS
GUTTA PERCHA
SOUP
WINES
COURT GUIDE
DIRECTORY
SAUCE
YORKSHIRE
THEATRE
TWO GENTLEMEN VERONA
THE DEVIL TO PAY

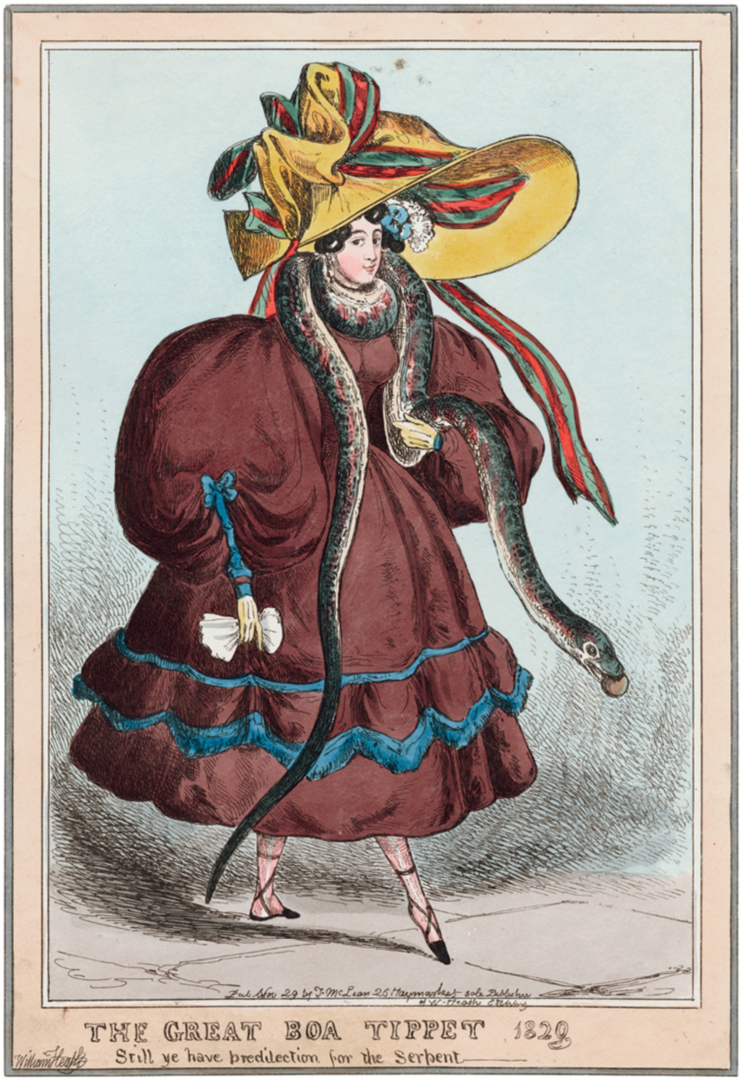
The friendly Waiter and I.

24 Halbot Knight Browne, plate from Charles Dickens’s *David Copperfield,* 1949



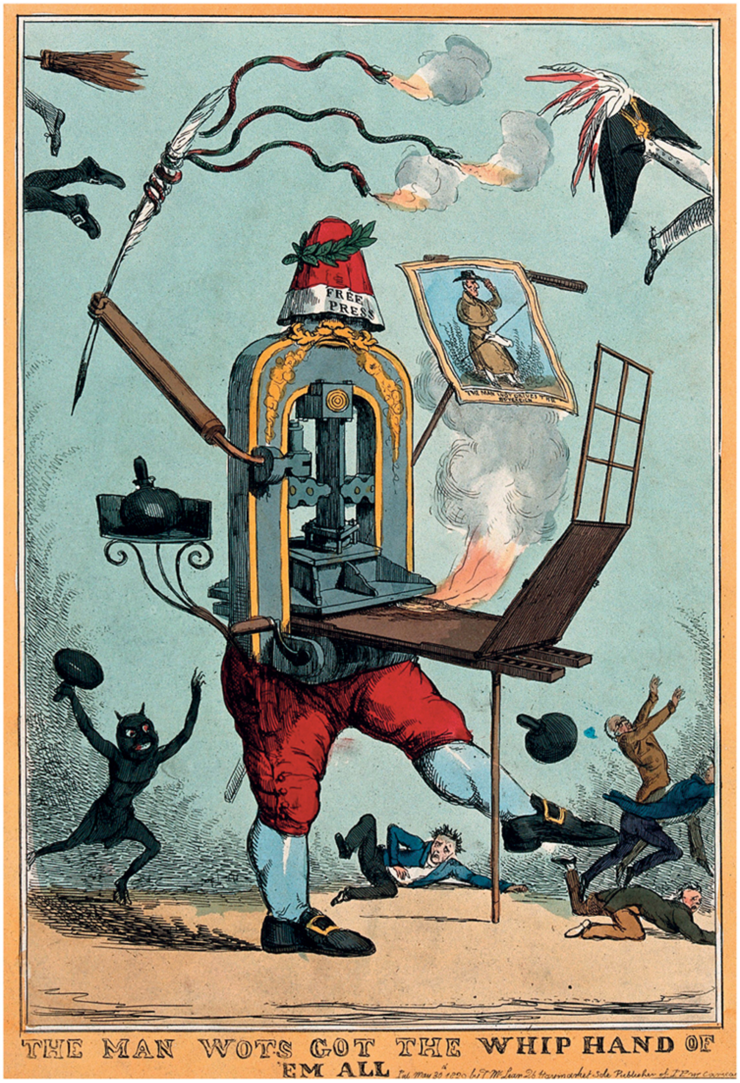
My musical breakfast.

25 Halbot Knight Browne, plate from Charles Dickens's *David Copperfield,* 1949


Pub. Nov 29 by T. McLean 26 Haymarket sole Publisher of W. Heath's Etching
THE GREAT BOA TIPPET 1829
Still ye have predilection for the Serpent
William Heath

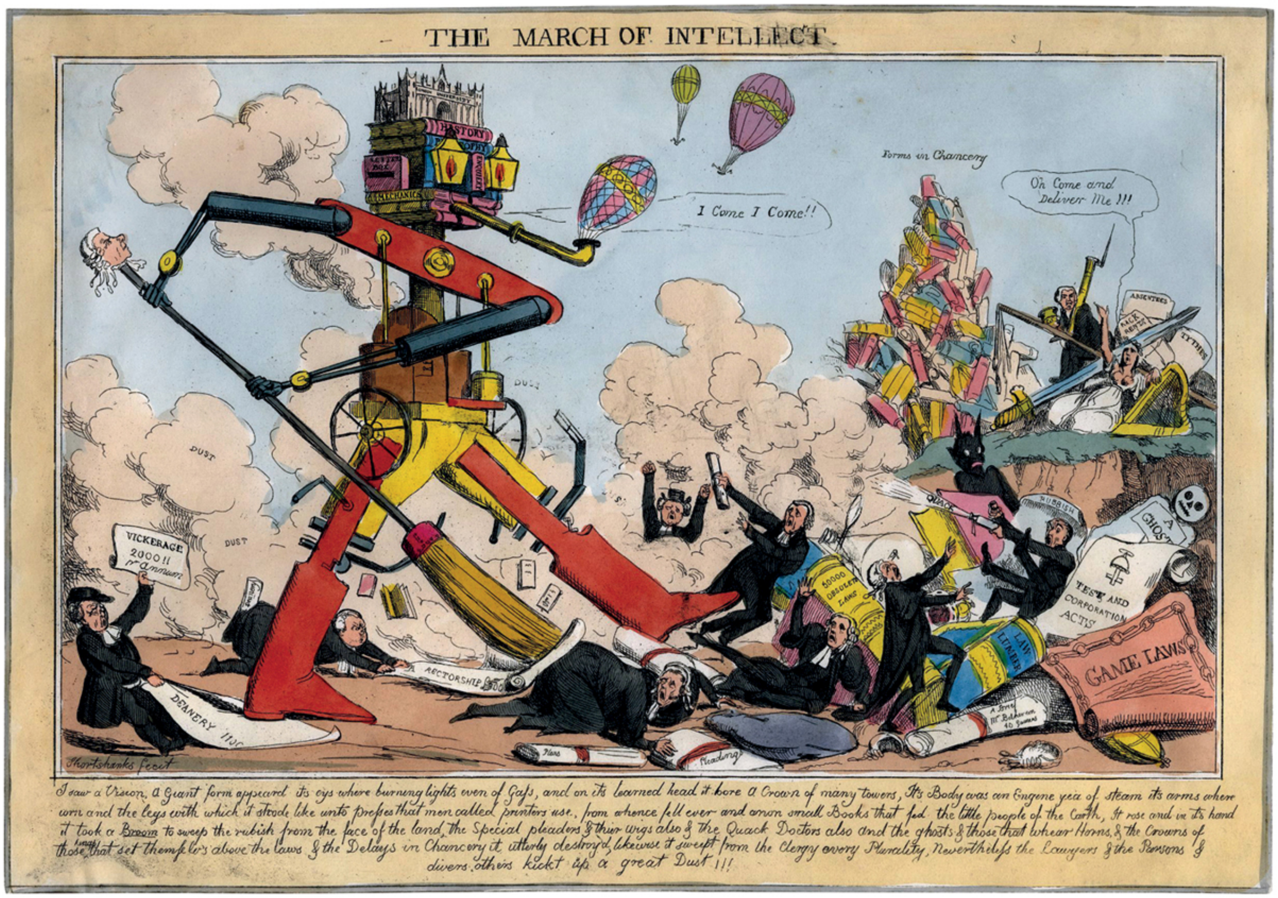
26 William Heath, *The Great Boa Tippet*, hand-coloured etching, 1829

Also in Great Britain, Robert Seymour (1798–1836) was known for his caricatures for *McLean's Monthly Sheet of Caricatures.* Seymour's illustration featured here, bursting with visual inventiveness, shows a huge automaton representing the new 'University of London' sweeping aside clerks, doctors and lawyers, as well as the Crown, to show how 'access for all' to higher education would do away with long-established tradition and privilege.**[28]** In a series of illustrations published from 1825 to 1829, Seymour visualized the impact of intellect and human invention in images of (among other things) a steam-powered horse, a flying postman and a vacuum tube that would transport one from Great Britain all the way to Bengal. Tragically, after collaborating with Charles Dickens on what would become his first novel, *The Pickwick Papers* (published serially from 1836 to 1837), a terrible argument followed between the two over the project and Seymour made the decision to end his life.


FREE PRESS
THE MAN WOTS GOT THE WHIP HAND OF 'EM ALL
Pub May 30th 1820 by T McLean 26 Haymarket Sole Publisher of

27 William Heath, *The Man Wots Got the Whip Hand of 'Em All*, hand-coloured etching, 1820

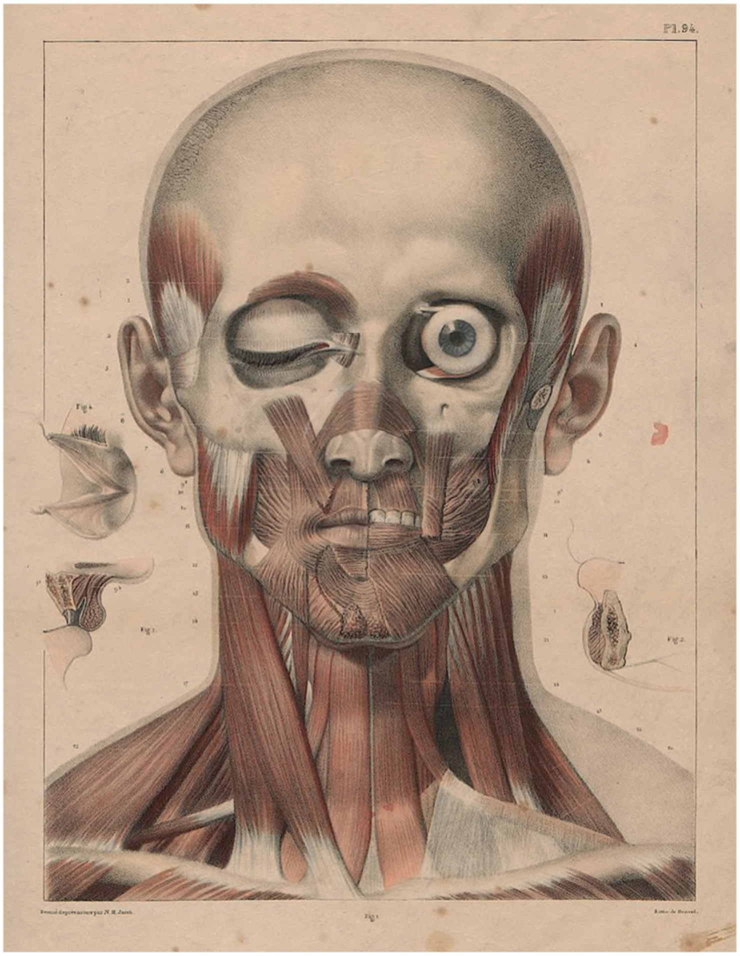
Books, and ergo book illustration, thrived in this era. The cheap paperback had its origins in the 'Chapbook', a 16th-century form of cheaply printed, illustrated street literature that comprised nursery rhymes, poems, children's stories, folk tales and more besides, often read aloud to those who couldn't read. Significant adult literature published in this period, in addition to Dickens's work, included Mary Shelley's *Frankenstein*; *or The Modern Prometheus* (1818), with the 1831 edition carrying an illustrated frontispiece by Theodor von Holst (1810–44). Other examples were Captain Marcus Rainsford's illustrated account of the anti-slavery Haitian Revolution, titled *An Historical Account of the Black Empire of Hayti* (1805), and James Fenimore Cooper's *The Last of the Mohicans – A Narrative of 1757*, published in 1826.


THE MARCH OF INTELLECT
I Come I Come!!
Forms in Chancery
Oh Come and Deliver Me!!!
HISTORY
MECHANICS
DUST
VICKERAGE 2000 ll per annum
RECTORSHIP
DEANERY
GAME LAWS
TEST AND CORPORATION ACTS
A GHOST
RUBBISH
Pleas
Pleading
Shortshanks fecit
I saw a Vision, a Giant form appeard its eys where burning lights even of Gafs, and on its learned head it bore a Crown of many towers, It's Body was an Engene yea of steam its arms where iron and the legs with which it strode like unto prefses that men called printers use, from whence fell ever and anon small Books that fed the little people of the Earth, It rose and in its hand it took a Broom to sweep the rubish from the face of the land, the Special pleaders & their wigs also & the Quack Doctors also and the ghosts & those that whear Horns, & the Crowns of those that set themselves above the laws & the Delays in Chancery it utterly destroy'd, likewise it swept from the Clergy every Plurality, Neverthelefs the Lawyers & the Parsons & divers others kickt up a great Dust!!!

28 Robert Seymour, *The March of Intellect*, hand-coloured etching, 1928–30

Significant illustrators of children's literature of the time included Edward Lear (1812–88), who began his creative career making direct observational drawings of birds as an ornithological draughtsman for the Zoological Society of London. Lear's *Book of Nonsense* (1846) originated from a writing genre termed 'Literary Nonsense' and became a much-loved classic, later to influence the lyrics and illustrations of Beatles member John Lennon. There was also the international bestseller *The Comic Adventures of Old Mother Hubbard & her Dog* (1805), written and illustrated by Sarah Catherine Martin (1768–1826), a former engraving colourist before becoming an artist in her own right and a breakthrough female book illustrator. Her book was published by John Harris, who proved to be a great influence on the expansion of the book market, in an extension of the print marketing agents from the 18th century, expanding into the 19th century with publications such as *Shockheaded Peter* (1845), marketed in Germany and written and illustrated by Heinrich Hoffmann (1809–94).

In the field of European medical illustration, the British surgeon and illustrator Charles Bell (1774–1842) started professional practice at the turn of the 19th century, illustrating his brother John's four-volume publication *The Anatomy of the Human Body* (1804). Later, Bell volunteered to attend the wounded after the Battle of Waterloo (1815), though regrettably, it is known that his military surgical skills left much to be desired. His French illustrator counterpart, the afore-mentioned Nicolas Henri Jacob, who had been taught by the Neoclassical painter Jacques-Louis David, was significant for producing anatomical illustrations for the physician, anatomist and writer Jean-Baptiste Marc Bourgery's extensive eight-volume publication *Traité Complet de L'Anatomie de L'Homme*, published between 1831 and 1854 by the Académie des Sciences in Paris. This particular example from this publication shows Jacob using Alois Senefelder's lithographic printing technique.**[29]** Overall, Jacob drew and printed 512 of the treatise's 725 separate illustration panels (themselves comprising 3,750 individual illustrations). Additional illustrators on the project included Charlotte A. Hublier, Edmond Pochet and Jean Baptiste Léveillé.



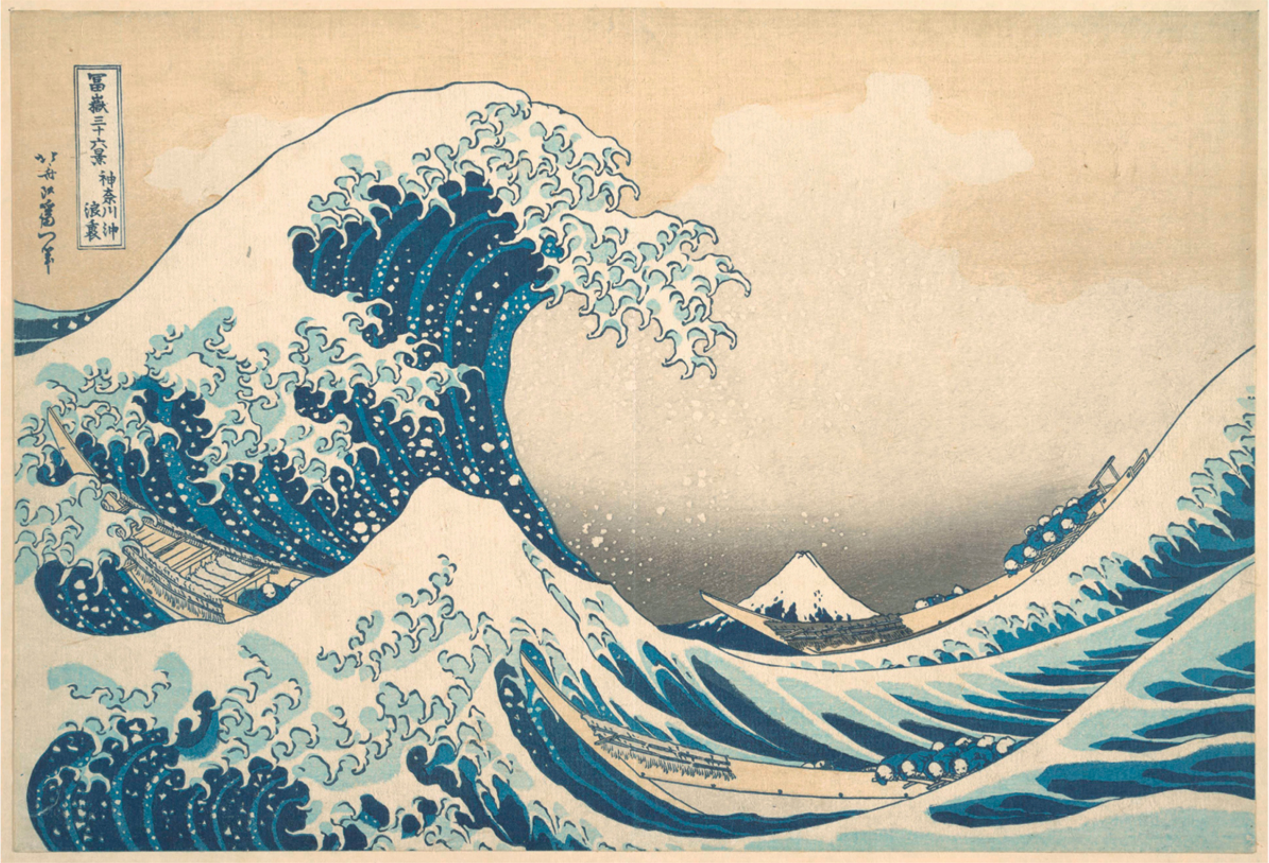
29 Nicolas Henri Jacob, *Face and neck muscles*, lithographic print from *Traité Complet de L'Anatomie de L'Homme*, 1831–54

The Progression and Influence of the Japanese Ukiyo-e Genre

Utagawa Kunisada (1786–1865), who was known for his portraits of actors and celebrities, now became the most commercially successful of all the 19th-century Japanese *Ukiyo-e* illustrators (see Chapter 1). His contemporaries included Utagawa Kuniyoshi (1798–1861), who was known for his images of mythical animals, beautiful women and Kabuki actors, and the most internationally renowned of them all, Katsushika Hokusai (1760–1849). Hokusai, actually a modern equivalent to a brand name, meaning ‘North Star Studio’, created a collection of the most iconic and lasting images in the world, including the series *Thirty-six Views of Mount Fuji* (1830–32) and the globally renowned woodblock print *The Great Wave off Kanagawa*, initially printed on linen fabric and sold between 1831 and 1834.

Hokusai’s *Great Wave* is probably the best-known Japanese piece of art and remains highly popular in the West even today.**[30]** The frozen energy of the scene – the huge wave about to make contact with the three dwarfed fishing boats and their fishermen – creates an intense and interactive dynamic for its audience of the drama about to unfold. In the background, Mount Fuji exists as an unchangeable and steadfast symbol of Japanese tradition and stability. The colour palette, dominated by the Prussian Blue that had recently been invented in the West, is atypical of the *Ukiyo-e* print genre, as is the use of a Western perspective system. Hokusai is believed to have been influenced by viewing prints of Dutch art, as well as gaining access to new inks that had arrived in Japan through selective Dutch trade routes, all adding to this work’s distinctive identity.

Hokusai had initially attended the Tawaraya School to study a form of brush painting called *Surimono*, before progressing to educate himself within many different illustration styles. He also kept changing his name – charmingly, one of his last self-penned pseudonyms translated as ‘The Old Man Mad About Art’. Hokusai produced his ‘Hokusai Manga’ picture books, in Nagoya, in 1814, collections of multiple drawings of the same subject from different viewpoints and perspectives. Hokusai also created an illustrated encyclopaedia, *The Great Picture Book of Everything*, for which he produced a suite of drawings from the 1820s to the 1840s. Though his drawing practice is indirectly connected to what we now consider ‘Manga’, Hokusai did also engage both as a writer and illustrator in a Japanese publication style known as *Kibyōshi* (which translates as ‘Yellow Cover’), a genre of popular comic fiction.


冨嶽三十六景
神奈川沖
浪裏
北斎改為一筆

30 Katsushika Hokusai, *Kanagawa oki nami ura* (‘The Great Wave off Kanagawa’ or ‘Under the Wave off Kanagawa’), woodblock print from the series *Fugaku sanjūrokkei* (‘Thirty-six Views of Mount Fuji’), *c.* 1830–32

Summary

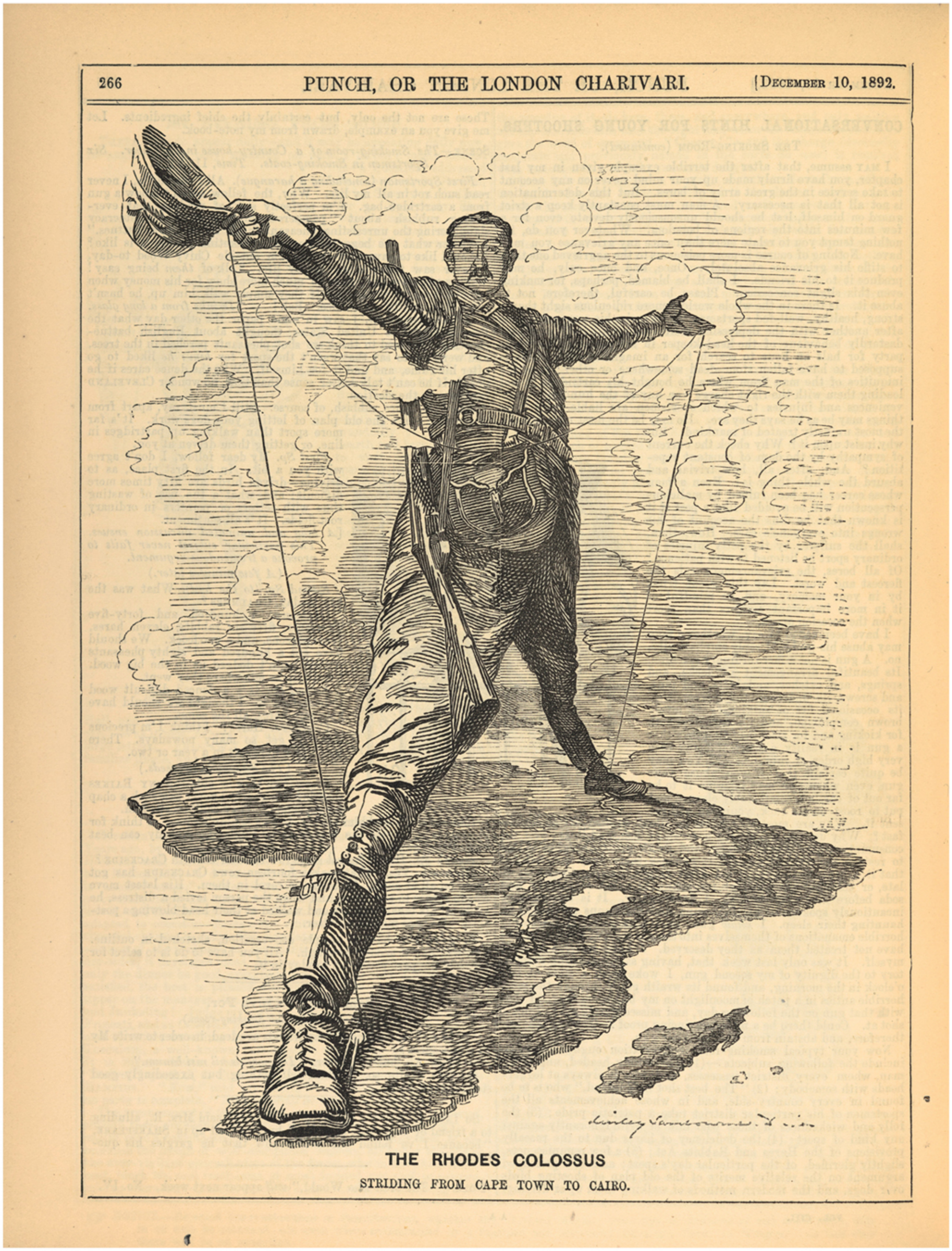
The sheer quality and quantity of illustration work in the first half of the 19th century is of great significance – by engaging with fast, mechanized printing technologies and new paper technologies, dedicated specialist illustrators could showcase their breathtaking draughtsmanship and intellectual prowess to connect with huge audiences. Their illustrations form a body of work that highlights a proliferation of an international demand for illustration in literature, newspapers, periodicals, posters and journals, as well as print editions, a demand that was now firmly established, and irreversible.

Chapter 3

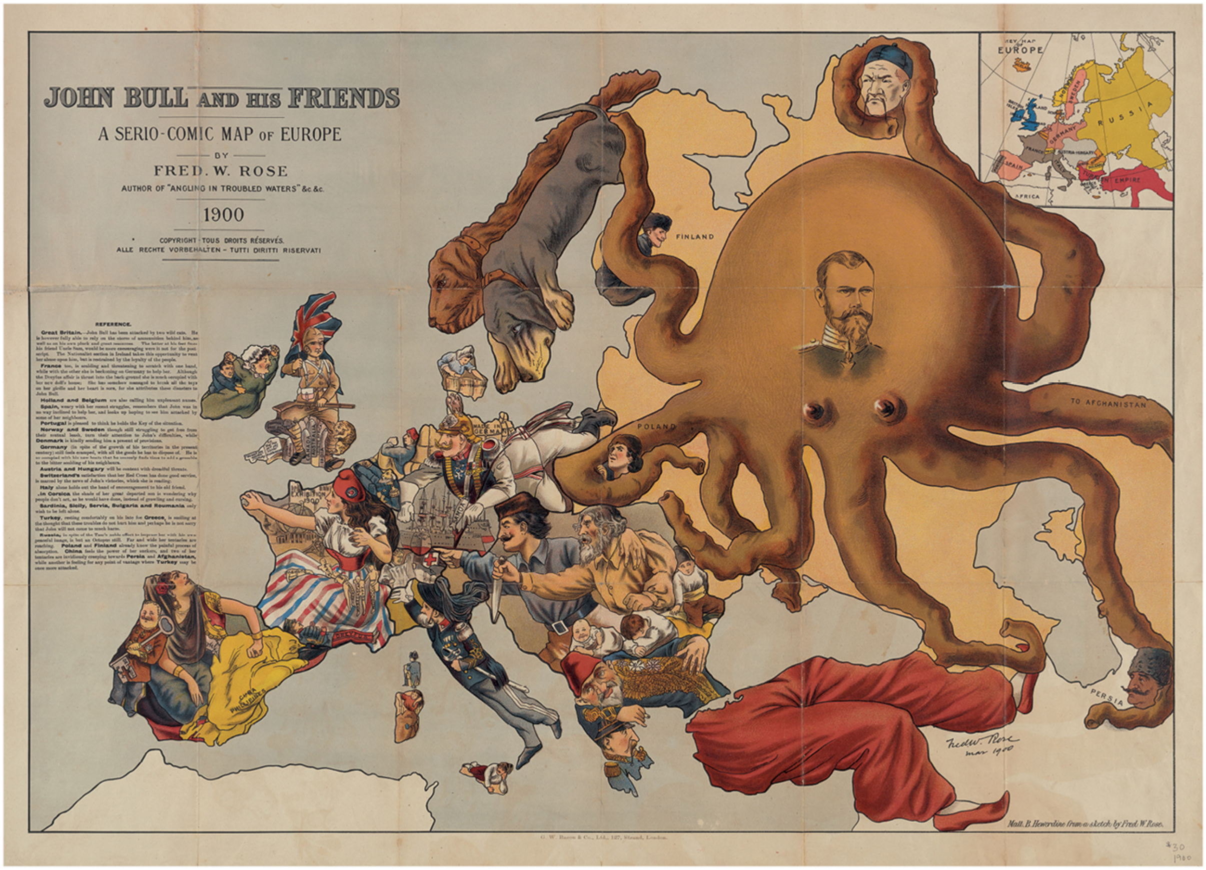
1850–1900

The Scramble for Africa and End of Slavery in America

In terms of European colonialism, by the end of the 19th century, Russia and Britain had acquired the most territory, with the British Crown now ruling India directly via the British Raj. In Africa, European colonialism had evolved from ‘Imperial Colonialism’ and ‘New Imperialism’ to what became named by historians the ‘Scramble for Africa’. Representatives of fifteen European states met at the Berlin Conference (1884–85) to agree a free-trade zone in the West African Congo River basin and surrounding areas to avoid conflict between each other in formalizing and negotiating their territorial claims in Africa – alarmingly, though unfortunately not surprisingly, no African representatives were invited to the conference. Illustrations of the conference appeared in the German newspapers *Die Gartenlaube* and *Illustrirte Zeitung* in 1884, showing European men gathered around a table, a map of Africa on the wall, in intense conversation. As the agreement took hold, the British imperialist, businessman and politician Cecil Rhodes, a figure who has recently attracted great controversy, asserted his dominance and ambitions in Africa, depicted in Edward Linley Sambourne’s illustration for *Punch* magazine, *The Rhodes Colossus*, in 1892.**[31]** Sambourne used the mythical and established idea of a huge statue, the Colossus of Rhodes – one of the ‘Seven Wonders of the World’ – that allegedly bridged the entrance to the harbour at Rhodes in ancient Greece, as a pun in this illustration. He illustrated Rhodes’s ambition to set up a telegraph wire (a recent invention) spanning the entire length of Africa, from ‘Cape Town to Cairo’, as a communication link between London and the many British colonial territories on the African continent.


266
PUNCH, OR THE LONDON CHARIVARI.
[December 10, 1892.
Linley Sambourne
THE RHODES COLOSSUS
STRIDING FROM CAPE TOWN TO CAIRO.

31 Edward Linley Sambourne, *The Rhodes Colossus – Striding from Cape Town to Cairo*, illustration for *Punch* magazine, 1892

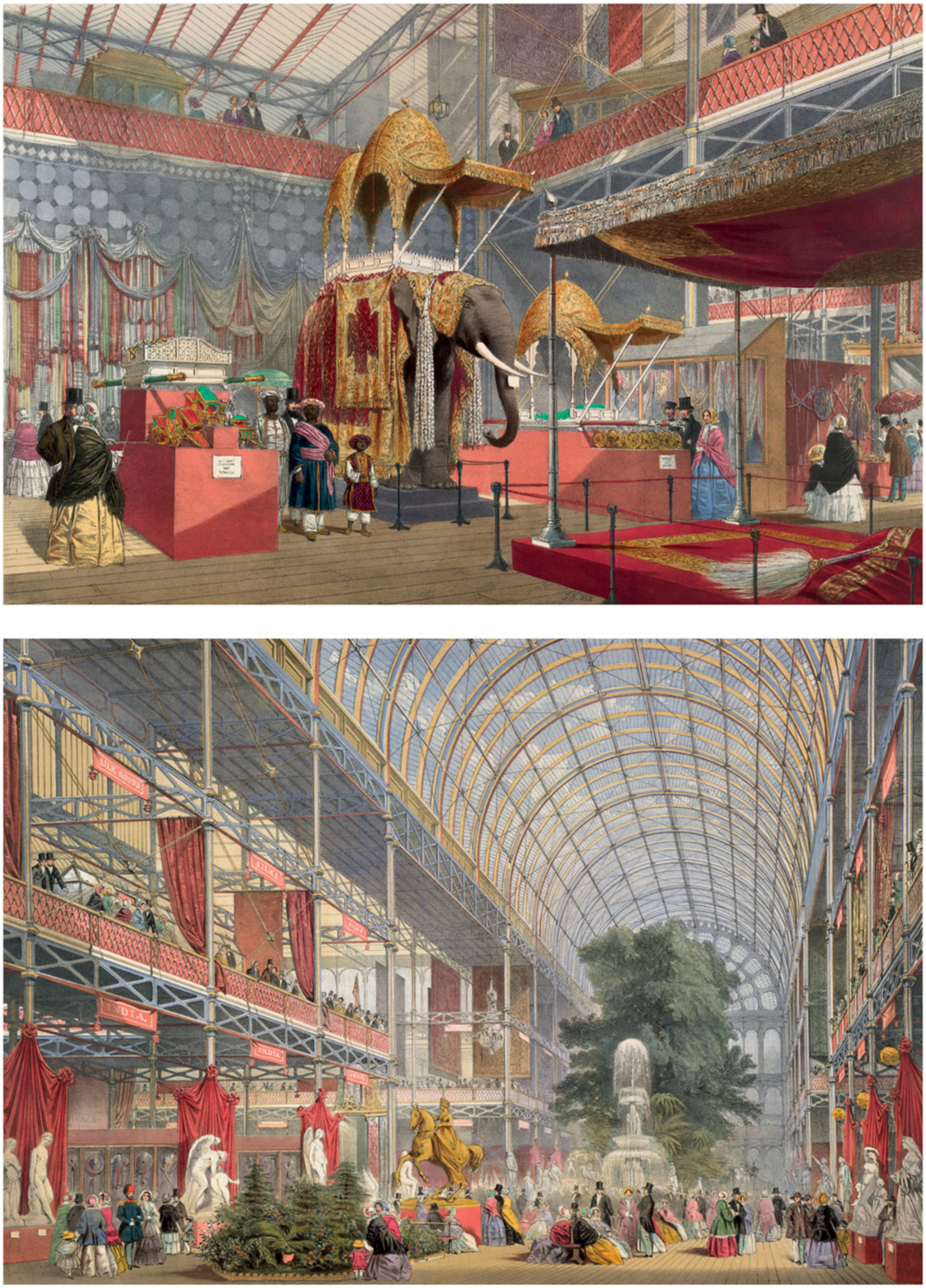

JOHN BULL AND HIS FRIENDS
A SERIO-COMIC MAP OF EUROPE
BY
FRED. W. ROSE
AUTHOR OF "ANGLING IN TROUBLED WATERS" &c. &c.
1900
COPYRIGHT TOUS DROITS RÉSERVÉS.
ALLE RECHTE VORBEHALTEN – TUTTI DIRITTI RISERVATI
REFERENCE.
FINLAND
POLAND
TO AFGHANISTAN
PERSIA
KEY MAP EUROPE
RUSSIA
AFRICA
Matt. B. Hewerdine from a sketch by Fred. W. Rose.

32 Frederick W. Rose, *John Bull & his Friends – A Serio-Comic Map of Europe*, 1900

Also emergent in this era was an increasingly satirical approach to the visualization of territory presented by the niche genre of illustration known as 'anthropomorphic maps'. Frederick Rose was an eminent practitioner in this genre, specializing in inter-European conflict – he created satirical maps, drawn and then printed in colour, successfully combining politics, satire and storytelling to produce illustrations that portrayed the complexities of such events in a comprehensible and entertaining manner. In Rose's anthropomorphic comic map titled *John Bull & his Friends – A Serio-Comic Map of Europe* (1900), he pictured European countries in 1900 through a combination of stereotypical human beings and animals that provided metaphors relating to national ambitions.**[32]** For instance, he depicted the most visually prominent country, Russia, as an enormous octopus whose tentacles stretched to North, South, East and West. A written summary of national agendas sits on the left, and a traditional map of Europe is overlaid in the top right corner for reference. Other practitioners in this genre included the Swiss publishing house Verlag von Caesar Schmidt (an example showing 'modern' Europe is *Das Heutige Europa* of 1887) and the working partnership of Augustus F. McKay and Rand McNally (*The Man of Commerce*, 1889). Though for a long time excluded from the historical canon of cartography for their overt subjectivity, this genre of illustrated map-making has more recently been recognized for its equally valid perception of reality and the machinations between nations.

Great Britain showcased its global dominance with the Great Exhibition in Hyde Park, London, in 1851, the brainchild of Prince Albert and Henry Cole. The retrospective 1854 publication *Dickinson's Comprehensive Pictures of the Great Exhibition of 1851*, a souvenir of the event, was commissioned by Prince Albert and featured fifty-five colour-plate illustrations of the exhibits and the Crystal Palace that housed them by Joseph Nash (1808–78), the Belgian artist Louis Haghe (1806–85) and David Roberts (1796–1864).**[33, 34]** The technique of chromolithography was used in their printing, a complex and time-heavy method of mechanical reproduction that could be speeded up through the reduction of the colour palette, with an initial image made in black and white then over-printed with a limited number of colours. Their images were dominated by Joseph Paxton's modernistic architecture (influenced in design by the French Industrial Exposition of 1844, and the Exposition des produits de l'industrie française from 1798 to 1849), a 564-metre-long (1,851 feet) structure of cast iron and plate glass, hosting displays from all around the world. Over six million people visited and it housed 100,000 objects, from 14,000 exhibitors via the British colonies, as well as from forty-four foreign states in Europe and North America. J.C. McNeven, an American illustrator, also covered the exhibition.

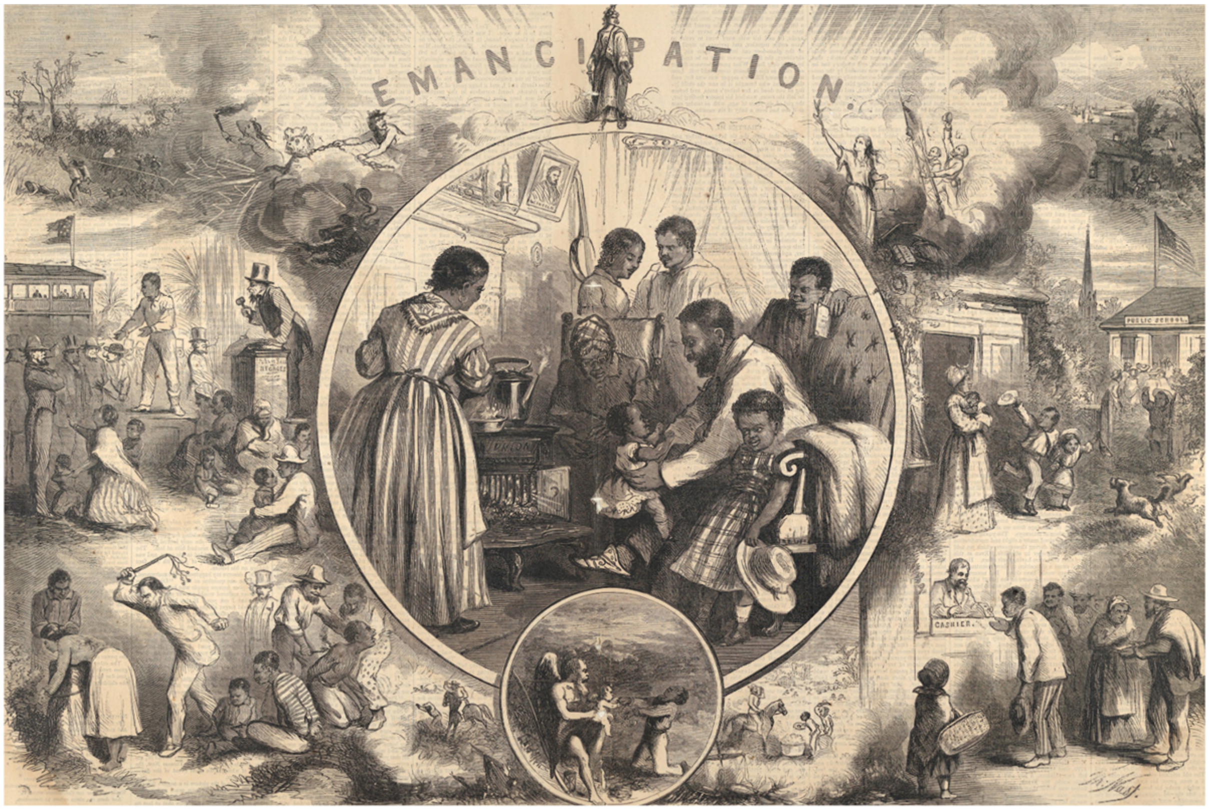
In America, the issue of slavery reached crisis point: with northern Unionists and southern Secessionists and Confederates taking opposite stances both in regards to the state of their country and the institution of slavery, the American Civil War broke out in 1861 and would last a further four years. A plethora of American and European reportage illustrators covered the war, including Winslow Homer (1836–1910), Alfred Waud (1828–91) and Conrad Wise Chapman (1842–1910). Their 'live' drawings from the battlefields were delivered to engravers, who would create wood-engraved copies for immediate use in printed news publications such as the *New York Illustrated News* and *Harper's Weekly*. In addition, the German American illustrator Thomas Nast (1840–1902) created a large-scale illustrated 'cartoon' titled *Emancipation of the Negroes*.**[35]** Two versions of this woodblock illustration exist, the one seen here for *Harper's Weekly* in 1863 featuring a collection of vignettes (to be read clockwise from bottom left) telling the terrible story of the African American slaves and their intended emancipation. The second, sold afterwards as a print, included the addition of Abraham Lincoln in the bottom centre of the image, presumably to endorse his directive to bring an end to this trade through the Unionist defeat of the Confederates.



33, 34 Joseph Nash, Louis Haghe and David Roberts, *Dickinson's Comprehensive Pictures of the Great Exhibition of 1851,* 1852

Bitterly fought, the war ended on 9 April 1865, with the Confederate military leader, General Robert E. Lee, surrendering to his opposite number, the Unionist General Ulysses

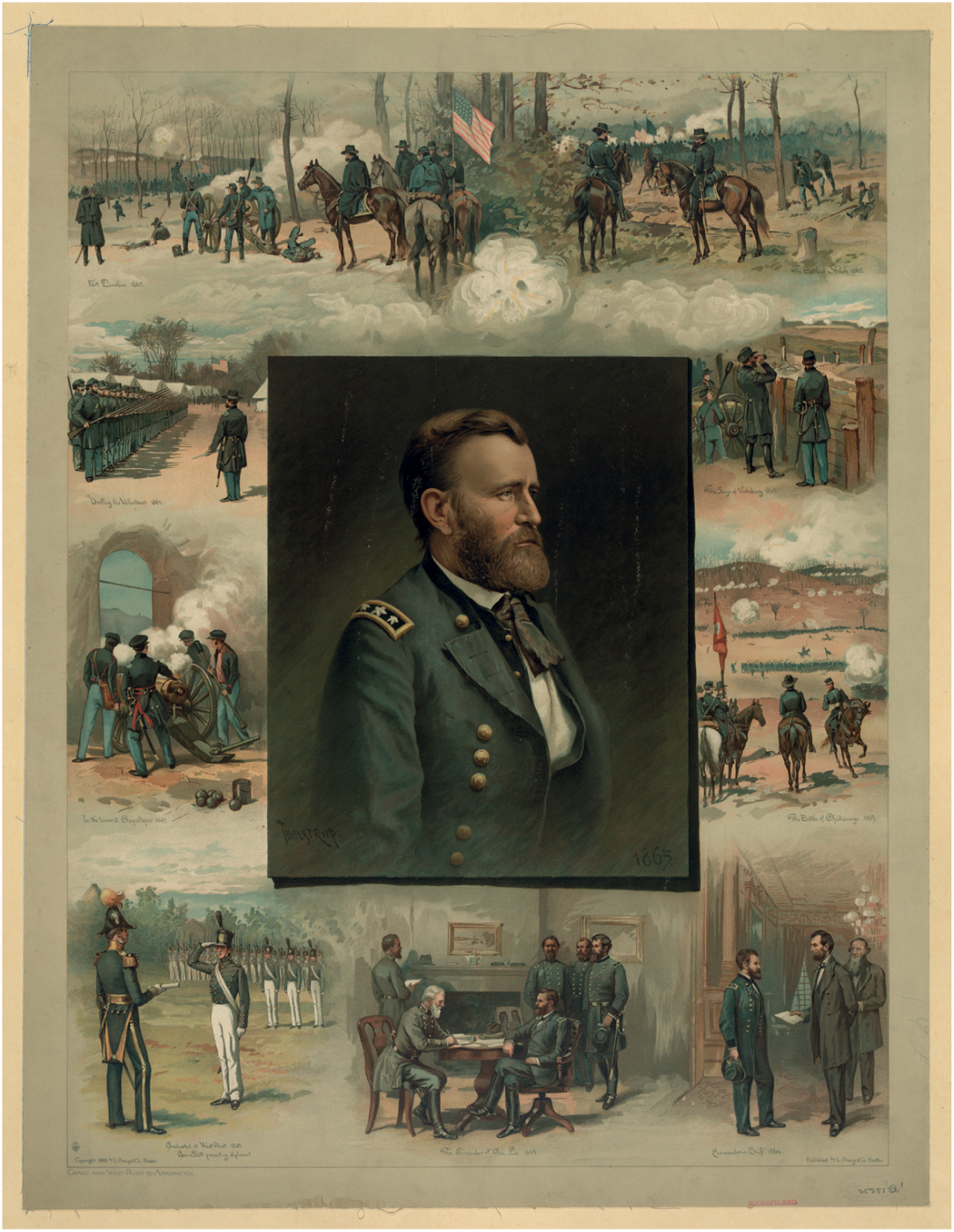
S. Grant. Following this, with the Confederacy disbanded, the Unionists finally achieved the abolition of slavery (recorded in law through the 13th Amendment in 1865) though with an exception clause that slavery or involuntary servitude was permitted as punishment for a crime. As a result, approximately four million enslaved African Americans were finally freed. The Scandinavian American Thure de Thulstrup's tribute to Grant was painted in a Realist style before being translated into a chromolithograph.**[36]** It is built around the central portrait of Grant, who, as in Nast's illustration, is surrounded by vignettes (to be read clockwise from bottom left) of the American Civil War, again including the presence of Abraham Lincoln, with small script-style text additions to aid the narrative.



35 Thomas Nast, *Emancipation of the Negroes – The Past and the Future*, wood engraving from *Harper's Weekly*, 1863

Knowledge of Global Warming and Evolution

After the earlier eruption of Mount Tambora in Indonesia in 1815 (see Chapter 2), the Krakatoa volcano in the country's Sunda Strait became fully active in 1883. Its resultant molten lava flows destroyed 70 per cent of the island, and the eruption threw 20 million tons of sulphur into the air. This airborne sulphuric ash spread around the world for over three years, and its effects were clear to be seen in vividly red sunsets.**[37]** The illustration featured here, interestingly produced by using a photograph taken on Sunday 27 May 1883 to create a drawing and then a chromolithograph, was featured by the Royal Society of Great Britain in an 1888 publication.

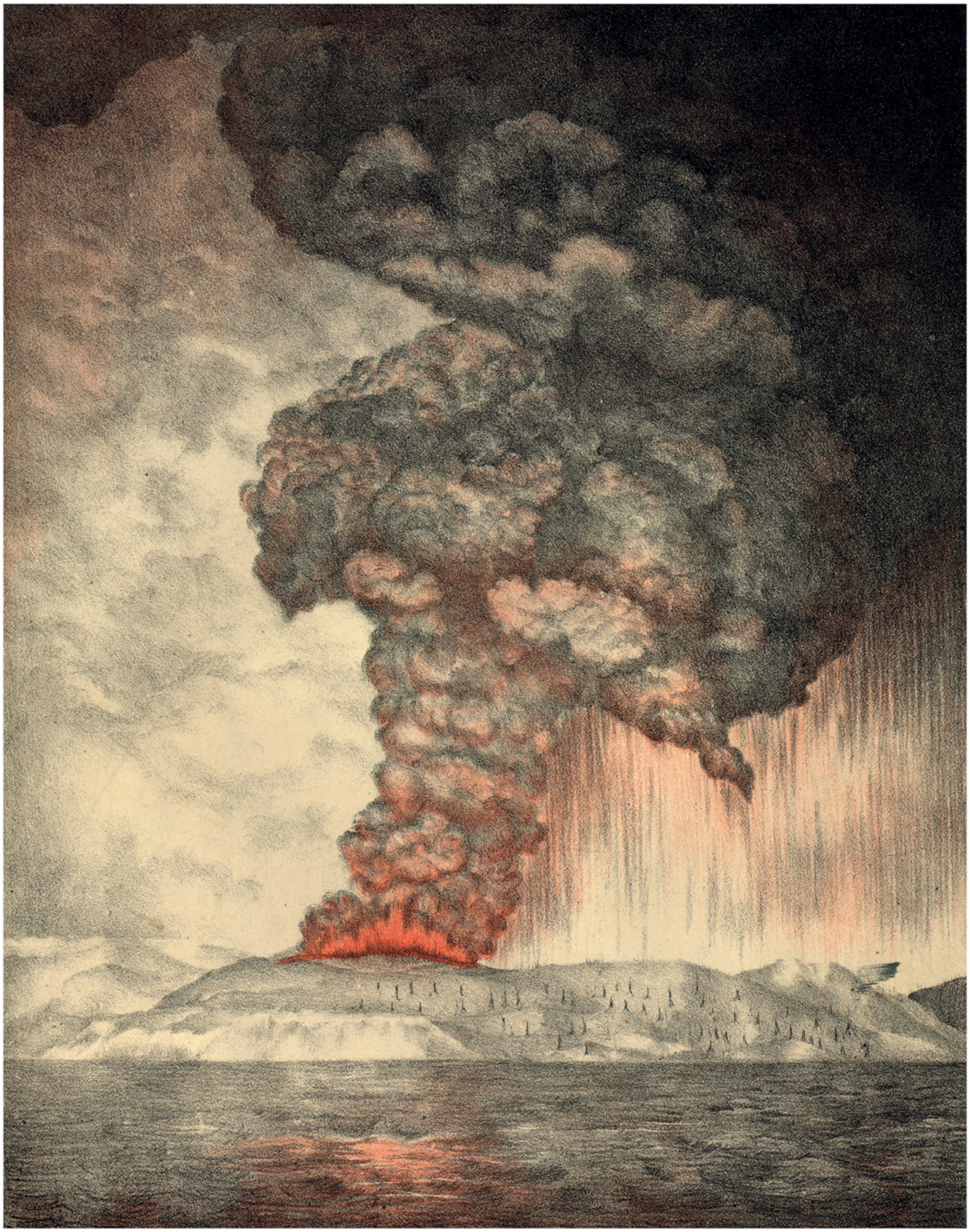

Fort Donelson 1862.
The Battle of Shiloh 1862.
Drilling the Volunteers 1861.
The Siege of Vicksburg 1863.
In the tower at Chapultepec 1847.
The Battle of Chattanooga 1863.
Thulstrup.
1865.
Copyright 1885 by L. Prang & Co. Boston.
Graduated at West Point 1843.
Gen. Scott presenting diploma.
The Surrender of Gen. Lee 1865.
Commander in Chief 1864.
Published by L. Prang & Co. Boston.
Grant from West Point to Appomattox.
MICROFILMED
25281 a'

36 Thure de Thulstrup, *Grant from West Point to Appomattox*, chromolithograph print, 1885

With the occurrence of such impactful natural events, scientific knowledge on climate change was building. In 1856 Eunice Newton Foote, an American scientist and active feminist, used sunlight to show that carbon dioxide could absorb heat, ergo that an increase in carbon dioxide would result in a warmer planet. Apparently unaware of Foote's work, in 1859 John Tyndall, an Irish physicist, also contributed to the theory of 'global warming', determining the connection between carbon dioxide emissions, largely driven by the extensive use of fossil fuels for energy in the industrial revolutions, and rising global temperatures through the 'greenhouse effect', where gases in the atmosphere trapped heat. One can see black and white illustrations of Tyndall’s various laboratory experiments to prove his theory.

In 1859 Charles Darwin, now working in direct professional competition with fellow naturalist Alfred Russel Wallace, finally compiled and published his revolutionary *On the Origin of Species.* Though Darwin had delayed sharing his theory publicly through fear of a negative reaction from both scientific and religious factions, he became increasingly anxious that Wallace could publish first, and so issued his own summary of the theory of ‘Natural Selection’. He based this in part on his extensive scientific research on his HMS *Beagle* expedition (1831–36) into the indigenous animals, fauna and flora of the Galápagos Islands, set some 1,000 kilometres (600 miles) off the coast of Ecuador – in particular, he studied the finches on the island, in comparison to similar finches on the mainland. Surprisingly, the first edition of the book contained only one interior illustration, a lithographic sketched diagram by William West (1801–61). By 1890, the third Dutch edition, titled *Het Ontstaan der Soorten*, included an illustrated cover of a Neoclassical woman set within a gold frame, surrounded by an elephant, apes, various birds and cattle, and an otter. Later editions would carry a rich abundance of imagery, including many illustrations of the birds of the Galápagos Islands.

On Darwin’s earlier return, he had presented specimens of the finches to the Zoological Society of London, which in turn were given to John Gould, a highly renowned publisher on birds, to be visually recorded. Gould would make quick sketches, which were then built on by other artists, including his wife Elizabeth, to become fully fledged book illustrations. This reflected the increasing market for illustrated volumes recording nature among bibliophiles in this period. During Darwin’s lifetime, *On the Origin of Species* was published in six additional languages, and it remains in print today.



37 Unknown artist, *View of Krakatoa during the Earlier Stage of the Eruption from a Photograph taken on Sunday the 27th of May, 1883*, chromolithograph print from *The Eruption of Krakatoa and Subsequent Phenomena*, 1888

Photography, Colour Printing and Product Advertising

In the early to mid-19th century, the advent of photography had become a central factor in the development of image-making and its inexorable progression towards the moving image. Essentially, as photographic imagery gained centre stage in the representation of ‘truth’ and ‘reality’, even though it was a financial threat to the fine-art marketplace, it gave artists leave to experiment with their own representation of reality. In time, photography would provide a reference source (such as the Krakatoa volcano image opposite), in part or full, to facilitate the work of artists and illustrators, while purely photographic practitioners would continue to explore and investigate their own medium, leading to intellectual and artistic experimentation in its own right.

Edmund Evans, a technically innovative British colour printer who worked with many key British children’s book illustrators, was a leading practitioner of chromoxylography, a colour woodblock printing process invented by George Baxter in the 1830s as an alternative to chromolithography. Colour itself also became a key focus, through the work of the French chemist Michel Eugène Chevreul. In his role as director of dyeing at the tapestry firm Manufacture des Gobelins, Chevreul had discovered through his study of colour dyes the phenomenon of ‘simultaneous contrast’ – essentially that colours appear very different depending on the colours that surround them. He proceeded to summarize his twenty-eight years of employment at the Gobelins textile factory in a publication titled *The Law of Simultaneous Colour Contrast*, which was translated into English in 1854, followed by his colour wheel ‘Chromatic Diagram’ in 1855. A very dense and challenging read, and drawing heavily from Leon Battista Alberti’s *Della Pittura* (‘On Painting’, 1436), Chevreul’s work mainly gained influence among painters, illustrators and printers only by virtue of the heavily abridged version, a summary of these discoveries by Charles Blanc in his 1867 publication *Grammaire des arts du dessin: architecture, sculpture, peinture*.

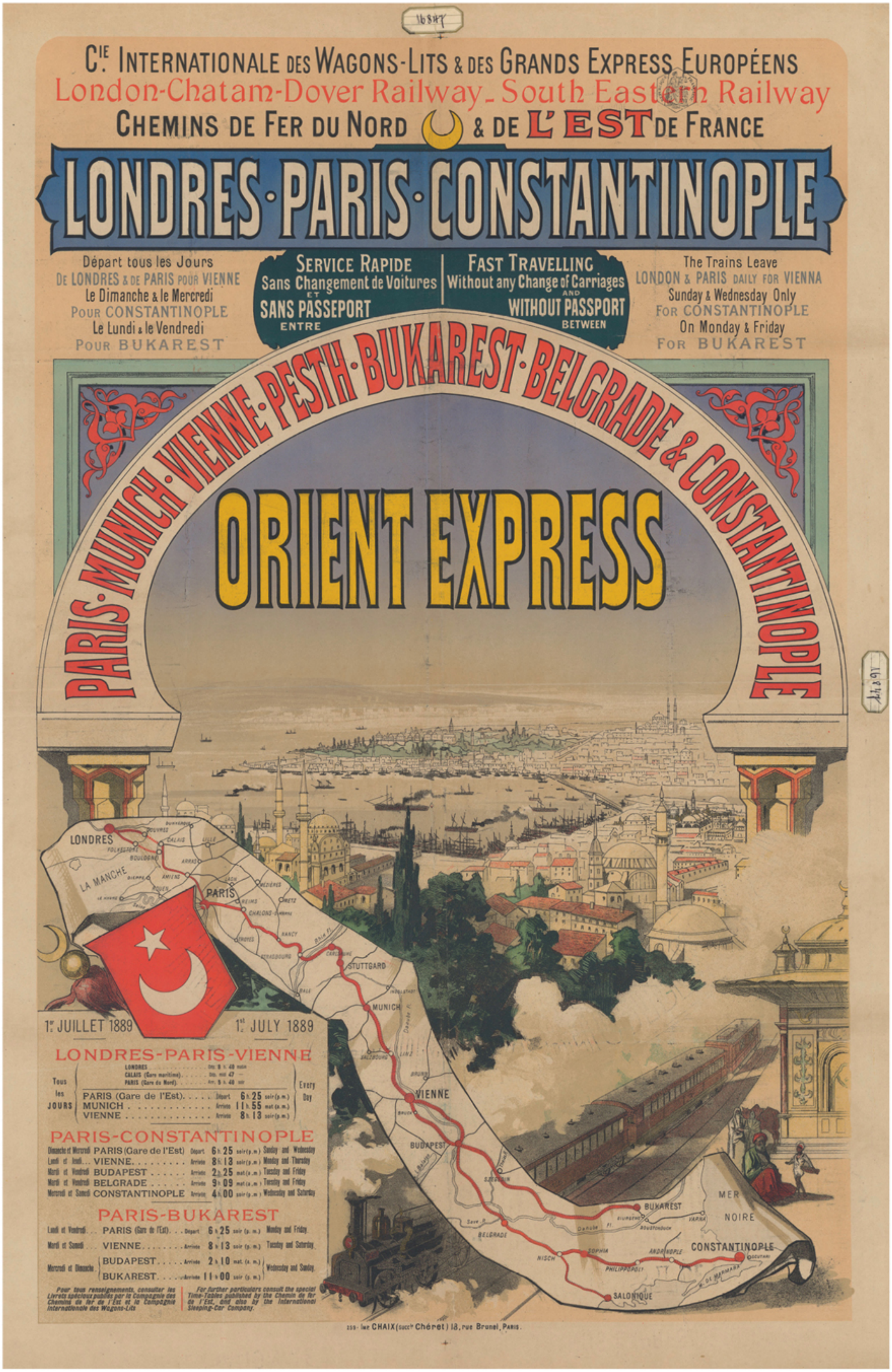
In the second half of the 19th century, technological invention and innovation continued to augment dramatically – the car, the bicycle and the telephone all appeared, thereby providing illustrators with a perfect opportunity to gain advertising commissions to sell these products, a phenomenon that would continue into the 20th century. The illustrated railway poster arrived in earnest from 1870 onwards, to promote the new railway companies, their national and international routes and their hotels. Featured here is an illustrated railway poster by Jules Chéret, best known for his theatre and music-hall posters, for the new Orient Express line and its 1888–89 running schedule, covering the 2,498 kilometres (1,552 miles) from London to Constantinople (now Istanbul).**[38]** This poster shows Chéret using a restrained and objective visual language, dominated by the arrangement of type, the result far less expressive than his bright and lively theatre posters.

Art Training Expands Internationally

Following the Civil War, there was a proliferation of new North American art colleges, including the School of the Art Institute of Chicago (1866), the University of the Arts, Philadelphia (1870s) and Yale School of Art (1869). European settlers in colonized countries chose to establish new art and design educational institutions, such as Queensland College of Art (1881) and the University of Tasmania (1890) in Australia, and, in India, art schools and colleges were established in Madras (1850), Kolkata (The

Government College of Art & Craft) (1854), Bombay (1856) and Lahore (1875), now in Pakistan.

In Europe, North America and Asia, new legislation significantly improved women's access to art and design education – for instance, L'École des Beaux-Arts in Paris finally admitted women in 1897. The spread of Western-derived artistic practice, often at a cost to Indigenous artistic and illustrative practice, did start to appear as a new phenomenon (for instance in the field of botanical illustration, where Western artistic tradition was imposed on local practitioners). However, international artistic influences began to travel in many directions – the French L'Exposition Universelle of 1867 featured a formal Japanese arts and crafts exhibition and was visited by many prominent French artists, such as Édouard Manet and Pierre Bonnard. It started a European fashion for *Japonisme*, and art dealer Siegfried Bing, known as the 'father' of Art Nouveau, actively promoted the movement in his illustrated journal *Le Japon Artistique*, published between 1888 and 1891, as well as staging an exhibition of Japanese *Ukiyo-e* woodblock prints in 1890.


16847
Cie. INTERNATIONALE DES WAGONS-LITS & DES GRANDS EXPRESS EUROPÉENS
London-Chatam-Dover Railway_South Eastern Railway
CHEMINS DE FER DU NORD & DE L'EST DE FRANCE
LONDRES·PARIS·CONSTANTINOPLE
Départ tous les Jours
DE LONDRES & DE PARIS POUR VIENNE
Le Dimanche & le Mercredi
POUR CONSTANTINOPLE
Le Lundi & le Vendredi
POUR BUKAREST
SERVICE RAPIDE
Sans Changement de Voitures
ET
SANS PASSEPORT
ENTRE
FAST TRAVELLING
Without any Change of Carriages
AND
WITHOUT PASSPORT
BETWEEN
The Trains Leave
LONDON & PARIS DAILY FOR VIENNA
Sunday & Wednesday Only
FOR CONSTANTINOPLE
On Monday & Friday
FOR BUKAREST
PARIS·MUNICH·VIENNE·PESTH·BUKAREST·BELGRADE & CONSTANTINOPLE
ORIENT EXPRESS
16847
LONDRES
LA MANCHE
PARIS
STUTTGARD
MUNICH
VIENNE
BUDAPEST
BELGRADE
BUKAREST
MER NOIRE
CONSTANTINOPLE
SALONIQUE
1er JUILLET 1889
1st JULY 1889
LONDRES-PARIS-VIENNE
Tous les JOURS
LONDRES .... Dép. 9 h. 40 matin
CALAIS (Gare maritime) ...... Dép. midi 47 —
PARIS (Gare du Nord) ...... Arr. 5 h. 40 soir
PARIS (Gare de l'Est) ..... Départ 6 h. 25 soir (p.m.)
MUNICH .... Arrivée 11 h. 55 mat. (a.m.)
VIENNE .... Arrivée 8 h. 13 soir (p.m.)
Every Day
PARIS-CONSTANTINOPLE
Dimanche et Mercredi PARIS (Gare de l'Est) Départ 6 h. 25 soir (p.m.) Sunday and Wednesday
Lundi et Jeudi... VIENNE.......... Arrivée 8 h. 13 soir (p.m.) Monday and Thursday
Mardi et Vendredi BUDAPEST ...... Arrivée 2 h. 25 mat. (a.m.) Tuesday and Friday
Mardi et Vendredi BELGRADE ...... Arrivée 9 h. 09 mat. (a.m.) Tuesday and Friday
Mercredi et Samedi CONSTANTINOPLE Arrivée 4 h. 00 soir (p.m.) Wednesday and Saturday
PARIS-BUKAREST
Lundi et Vendredi... PARIS (Gare de l'Est)... Départ 6 h. 25 soir (p.m.) Monday and Friday
Mardi et Samedi... VIENNE........ Arrivée 8 h. 13 soir (p.m.) Tuesday and Saturday
Mercredi et Dimanche. BUDAPEST..... Arrivée 2 h. 10 mat. (a.m.) Wednesday and Sunday.
BUKAREST.... Arrivée 11 h. 00 soir (p.m.)
Pour tous renseignements, consulter les Livrets spéciaux publiés par la Compagnie des Chemins de fer de l'Est et la Compagnie Internationale des Wagons-Lits
For further particulars consult the special Time-Tables published by the Chemin de fer de l'Est, and also by the International Sleeping-Car Company.
259. Imp. CHAIX (Succle Chéret) 18, rue Brunel, PARIS.

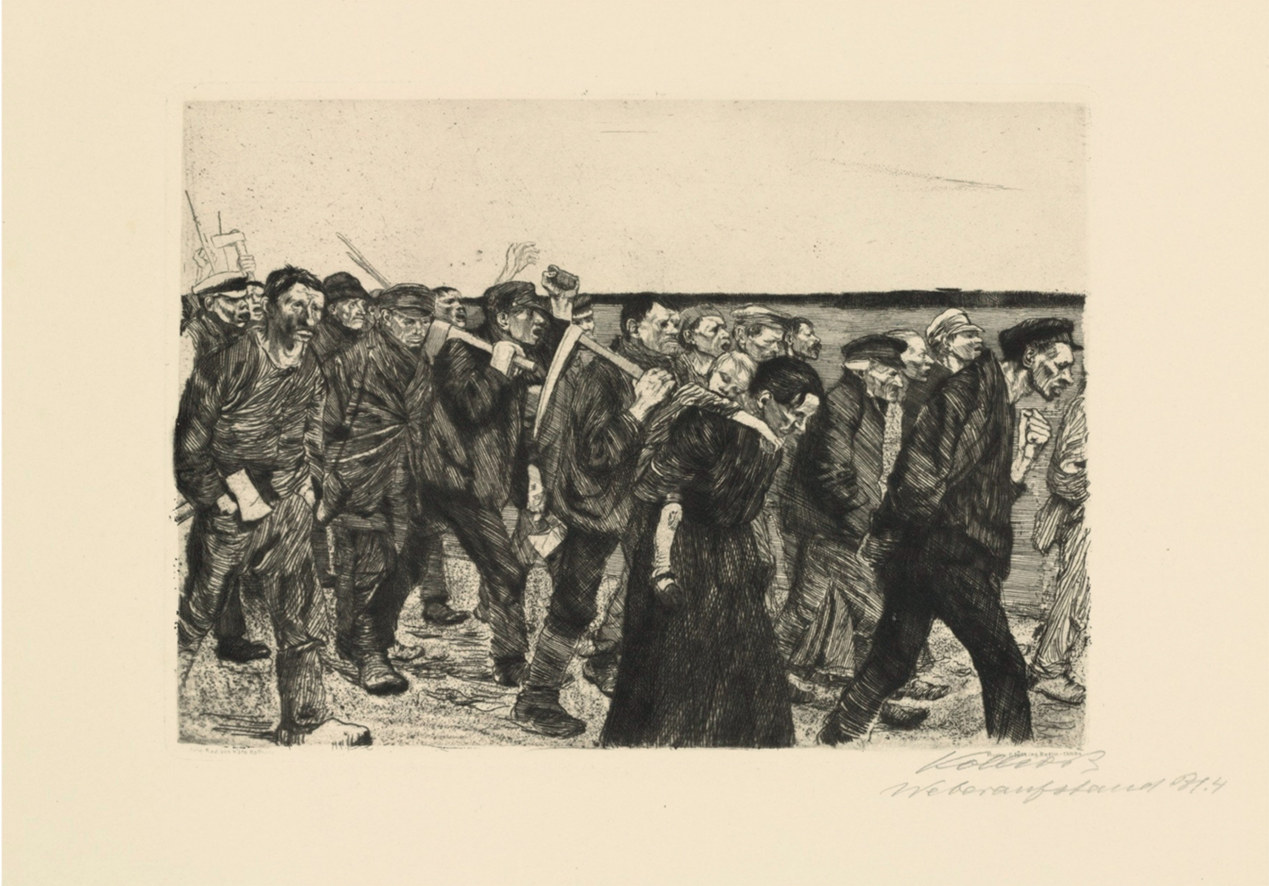
38 Jules Chéret, *Orient Express Advertisement*, 1888

Realism, Expressionism, Symbolism and Impressionism

Realism in fine art grew in dominance and translated swiftly into illustration practice in this period and remained thereafter. The well-established European portraiture tradition, now bearing influences from a combination of Realism and Impressionism, as well as the earlier influence of the 17th-century Spanish painter Diego Velázquez, included 'star' artists such as American expatriate John Singer Sargent (1856–1925) and the Italian Giovanni Boldini (1842–1931), both painting the higher echelons of society in Europe and beyond. Henry Farny (1847–1916), an American painter and illustrator, recorded Native Americans from an empathetic, North American colonialist viewpoint, as did Blanche Chloe Grant (1874–1948) and Charles M. Russell (1864–1926). This served to build an American artistic identity and iconography as a 'new' country and would lead to the Ashcan School in the early 20th century, a group focused on harnessing Realism to depict subjects of everyday American life. In Australia, Robert Dowling (1827–86) worked in a similar fashion, painting Indigenous Australian Aboriginal people from a Realist standpoint. Beyond forms of Realism, this era was also marked by a dramatic proliferation of new artistic movements that would influence the field of illustration.

Käthe Kollwitz (1867–1945), a German artist, adopted Realism before turning to Expressionism – the aim of which was to present a more subjective experience of the world, often distorted both visually and emotionally, with a view to eliciting a similarly subjective response in the viewer. Kollwitz's artistic practice focused on drawing and printmaking, using woodcut and lithographic printing processes. Her series *The Weavers* is akin to reportage illustration, observing and articulating the day-to-day struggles of a socially deprived and marginalized group.**[39]** Eyre Crowe (1824–1910) from Great Britain was also of artistic note as primarily a Realist artist, though also a reportage illustrator – he travelled to America with novelist and illustrator William Thackeray and drew and painted scenes of the African American enslaved community in Richmond, Virginia. One such painting, *Slaves Waiting for Sale* (1861), first appeared as a black and white print illustration in the *Illustrated London News*. Crowe also travelled in England, painting female factory workers in Wigan, in the north of the country.

Embraced by illustrators as a tool to create layers of meaning in their images, Symbolism was a largely French and Belgian artistic movement that centred round fine art and poetry and was essentially a reaction against Realism and Naturalism in art. Symbolist practitioners sought to express 'absolute truths' (such as 'Sexuality' and 'Mortality'), connecting to spirituality through image and word. The Symbolists included Swiss artist Carlos Schwabe (*Death of the Gravedigger*, 1895) and the sexually charged visual constructions of Félicien Rops (*Pornocrates*, 1878).



39 Käthe Kollwitz, *March of the Weavers*, etching from the series *The Weavers' Revolt*, 1893–97

Based predominantly in France, Impressionism and Post-Impressionism followed on from the pioneering work of Gustave Courbet and the Barbizon School (see Chapter 2), which favoured depictions of 'real life' away from the artist's studio, often painted outside. Prominent Impressionists included Claude Monet (1840–1926), Édouard Manet (1832–83), who transitioned from Realism to Impressionism, Camille Pissarro (1830–1903), Paul Signac (1863–1935) and Edgar Degas (1834–1917). Many of these drew inspiration from Japanese printmaking and illustration, including the American painter and printmaker Mary Cassatt (1844–1926). She lived in France, and knew and exhibited alongside the French Impressionists, including her friend Edgar Degas, and is said to have attended the 'Japonisme' exhibition curated and staged by Siegfried Bing in 1890.

Among the Post-Impressionists, Henri de Toulouse-Lautrec (1864–1901) was a key artist and illustrator, who drew in many of the Paris theatres and music halls and created classic advertising posters. There was also the seminal Dutch painter Vincent van Gogh (1853–90), who was greatly influenced by Japanese *Ukiyo-e* prints and their vivid colours, and Georges-Pierre Seurat (1859–91), who added to Post-Impressionism with Chromoluminarism and Pointillism.

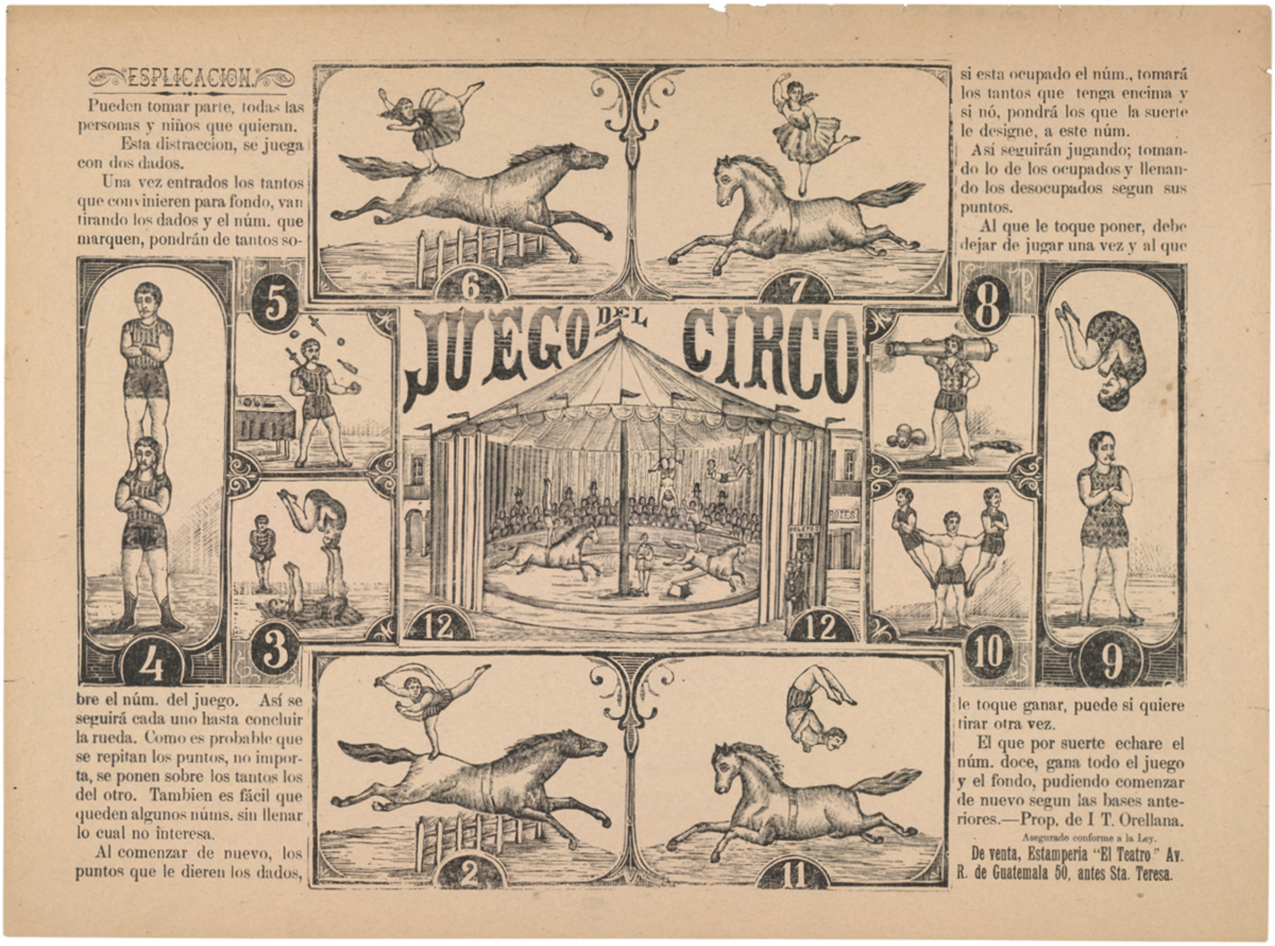
In America, Frederic Remington (1861–1909) focused on the 'Old American West', building a 'new' iconography of the early days of America, including cowboys on horseback and the Indigenous Native American community. In addition, of artistic significance was the illustrated quilt work of Harriet Powers (1837–1910), an African American woman who was born into slavery. She made much-sought-after hand-sewn quilts that spoke of her experience as a woman of colour, of dealing with the terrible circumstances under which she had been born through no fault of her own, and of how she had overcome them. The illustrated iconography on her quilts, such as *Bible Quilt* (*c.* 1895–98), connecting with other forms of Indigenous visual art, reflected both natural events and biblical stories – an artistic dialogue from her own community, which in turn reflected her spiritual values through her connections with the Christian Church.

The International Rise of the 'Celebrity Illustrator'

This era is often referred to by the contemporary American illustration community as 'The Golden Age of Illustration', continuing into the early 20th century, due to a proliferation of excellence in illustration, mainly in the fields of editorial and book publishing. In the American editorial world of this time, key illustrated publications joined *Godey's Lady's Book* (see Chapter 2), including *Harper's Weekly* (1857), *The Chap-Book* (1894), *Ballou's Pictorial* (1855), *McClure's Magazine* (1893) and *Frank Leslie's Illustrated Newspaper* (1855). All of these publications commissioned illustration work and proved fertile ground for illustrators, such as the afore-mentioned political cartoonist and portraitist Thomas Nast, whose popular political influence was so powerful that he was actually feared by politicians, and who commendably advocated a strong anti-racist stance. Howard Pyle (1853–1911), a highly influential teacher of illustration, was the founder of the Brandywine School and a specialist in book and historical illustration. In addition, A.B. Frost (1851–1928) was the renowned illustrator of over ninety books, including Joel Chandler Harris's 'Uncle Remus' children's books, as well as producing illustrations within a comic genre. Also of note was Edwin Austin Abbey (1852–1911), a book illustrator, painter and muralist known for his detailed work with theatrical and literature-related subjects.

In America, women continued to expand into previously male-dominated areas of illustration, breaking far away from their original starting points in the domain of botanical illustration. One such editorial illustrator was Mary Williams (1869–1961), who worked under the pseudonym Kate Carew and described herself as 'the only woman caricaturist'. Carew conducted illustrated celebrity interviews for *New York World* magazine, her first assignment taking place in 1900, when she interviewed the acclaimed American writer Mark Twain. Carew's female contemporaries included artists from Philadelphia, who would in time (from 1901 onwards) be collectively called the Red Rose Girls – the group, named by Pyle, consisted of Elizabeth Shippen Green (1871–1954), illustrating for periodicals such as *Harper's Magazine*, the *Ladies' Home Journal* and the *Saturday Evening Post*, Violet Oakley (1874–1961), a book illustrator and muralist, and Jessie Willcox Smith (1863–1935). Born in Philadelphia, Pennsylvania, Willcox Smith chose children and childhood as her focus. Having to abandon a career in kindergarten work due to back problems, she attended art classes and discovered she had a natural talent for drawing. At the Philadelphia School of Design for Women, she studied under the instructors Thomas Eakins and Thomas Anshutz. It was under Eakins's tutelage that Willcox Smith began to use photography as a drawing resource, and in 1888 her illustration career began in earnest with the publication of *Three Little Maidens in a Row* in the *St. Nicholas Magazine*.

In Mexico, illustrators began to engage in a post-colonial 'free press'. Figures like José Guadalupe Posada (1852–1913) dominated, creating illustrations for Mexican editorial pieces, as well as for Mexican fairy tales. In his *Juego del Circo*, an etching published by Antonio Vanegas Aroyo in Mexico City in 1890 for a children's game, the numbered 'vignettes' show a variety of circus acts, such as horseback riding, juggling and acrobatics, and the accompanying text, made with the letterpress print technique, summarizes the rules of the game.**[40]** In Posada's other work there was a strong predominance of imagery relating to Mexican national identity and the popular Day of the Dead, with skulls and skeletons in abundance, known as the 'Calaveras' genre. His compatriot Constantino Escalante (1836–68) was also a highly active caricaturist, influenced by European counterparts, particularly Honoré Daumier. Escalante created a prolific 500 lithographs for the satirical journal *La Orquesta* between 1861 and 1868. He is now considered to be 'The Father of Political Cartoons in Mexico', co-founding the newspapers *Mi Sombrero* in 1860 and *La Orquesta* in 1861.



ESPLICACION.

Pueden tomar parte, todas las personas y niños que quieran.

Esta distraccion, se juega con dos dados.

Una vez entrados los tantos que convinieren para fondo, van tirando los dados y el núm. que marquen, pondrán de tantos sobre el núm. del juego. Así se seguirá cada uno hasta concluir la rueda. Como es probable que se repitan los puntos, no importa, se ponen sobre los tantos los del otro. Tambien es fácil que queden algunos núms. sin llenar lo cual no interesa.

Al comenzar de nuevo, los puntos que le dieren los dados, si esta ocupado el núm., tomará los tantos que tenga encima y si nó, pondrá los que la suerte le designe, a este núm.

Así seguirán jugando; tomando lo de los ocupados y llenando los desocupados segun sus puntos.

Al que le toque poner, debe dejar de jugar una vez y al que le toque ganar, puede si quiere tirar otra vez.

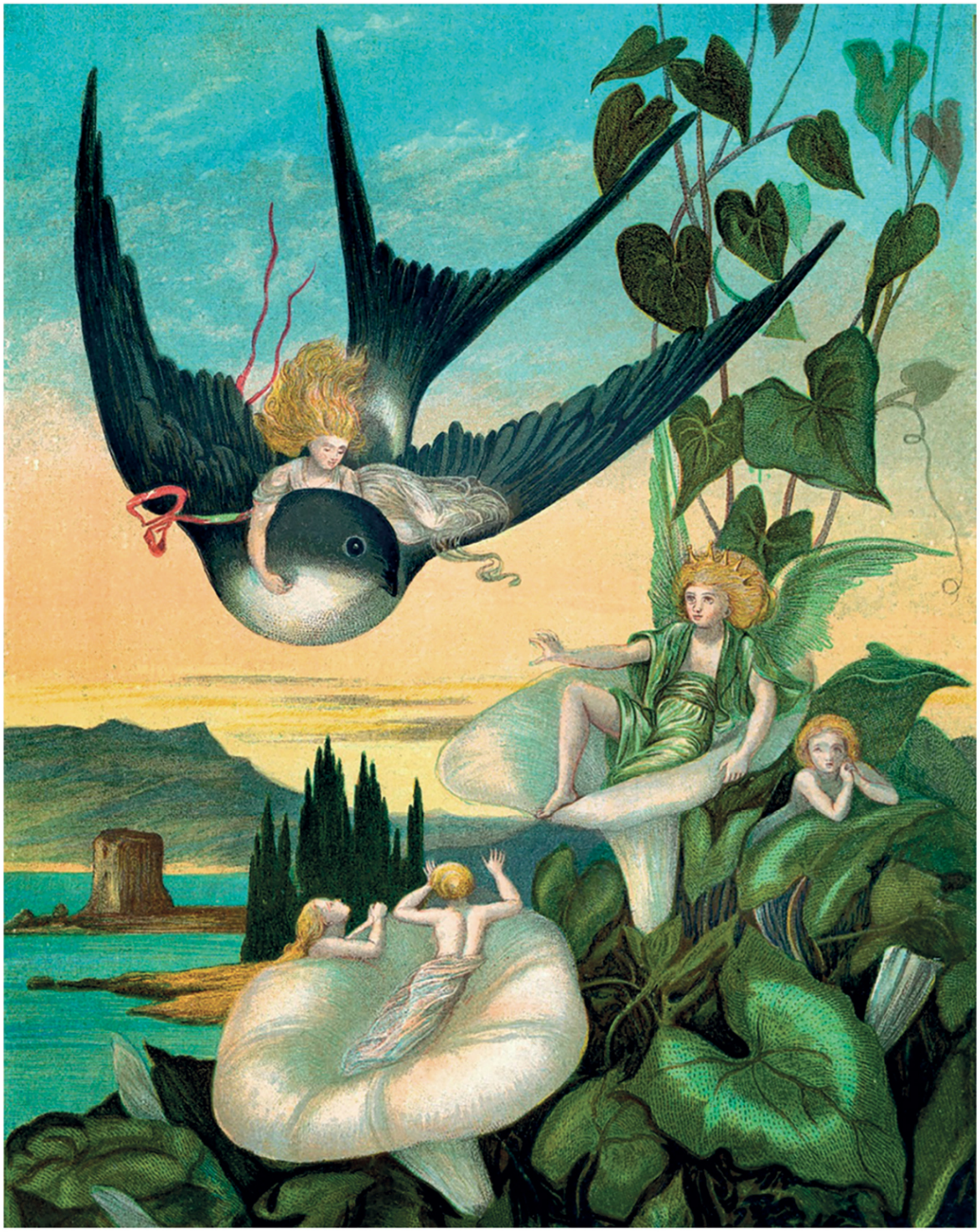
El que por suerte echare el núm. doce, gana todo el juego y el fondo, pudiendo comenzar de nuevo segun las bases anteriores.—Prop. de I T. Orellana.

Asegurado conforme a la Ley.

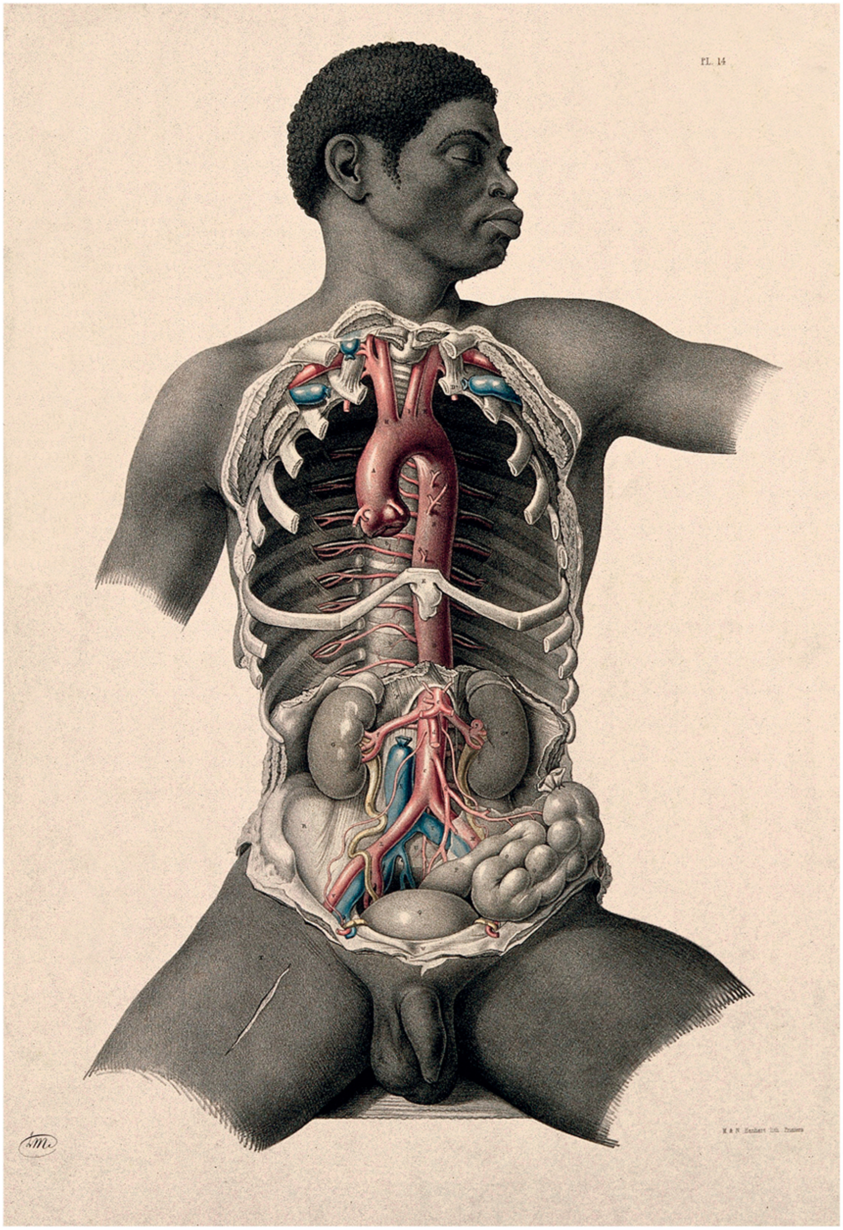
De venta, Estamperia "El Teatro" Av. R. de Guatemala 50, antes Sta. Teresa.

40 José Guadalupe Posada, *Juego del Circo* ('Circus Game'), relief etching and letterpress print, 1890

In Great Britain, Eleanor Vere Boyle (1825–1916) produced fine watercolour children's book illustrations, in a style influenced by the Pre-Raphaelites. She is particularly known for her illustrations for the stories of Hans Christian Andersen, such as *Thumbelina*.**[41]** Her contemporaries included Randolph Caldecott (1846–86), a great influence in the field of children's book illustration with a focus on affordability, Helen Allingham (1848–1926), whose work Vincent van Gogh had admired in the *Graphic* magazine, and Mary Ellen Edwards (1838–1934), who created illustrations for many British newspapers, periodicals and children's books. There was also Walter Crane (1845–1915), a highly influential children's book illustrator who was influenced by the *Ukiyo-e* genre and was also an admirer of the Arts & Crafts movement. Sir John Tenniel was a prolific political cartoonist for *Punch* magazine and a book illustrator whose work became synonymous with *Alice's Adventures in Wonderland* by Lewis Carroll. Queen Victoria knighted Tenniel for his artistic contribution to Great Britain in 1893, a first for a British illustrator.

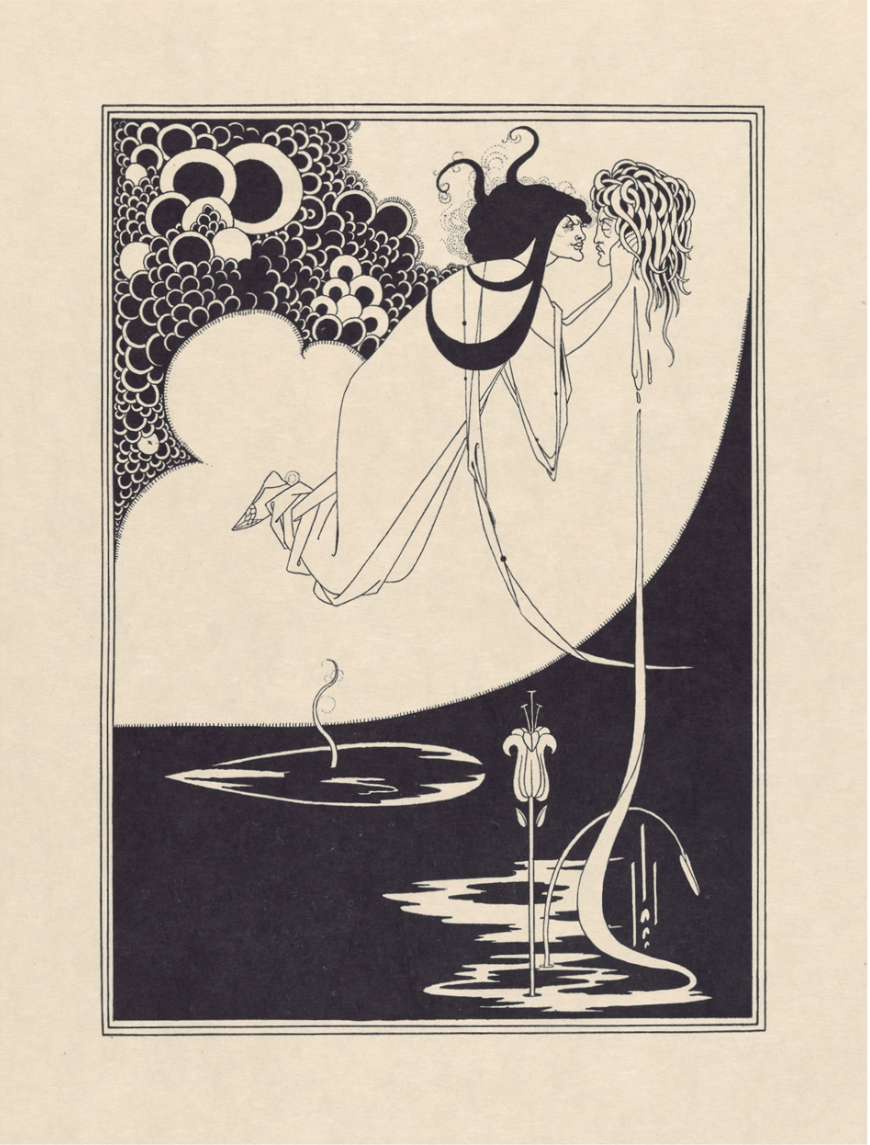


41 Eleanor Vere Boyle, *Tommelise Borne on the Swallow's Back*, chromolithograph from Hans Christian Andersen's *Fairy Tales*, 1872



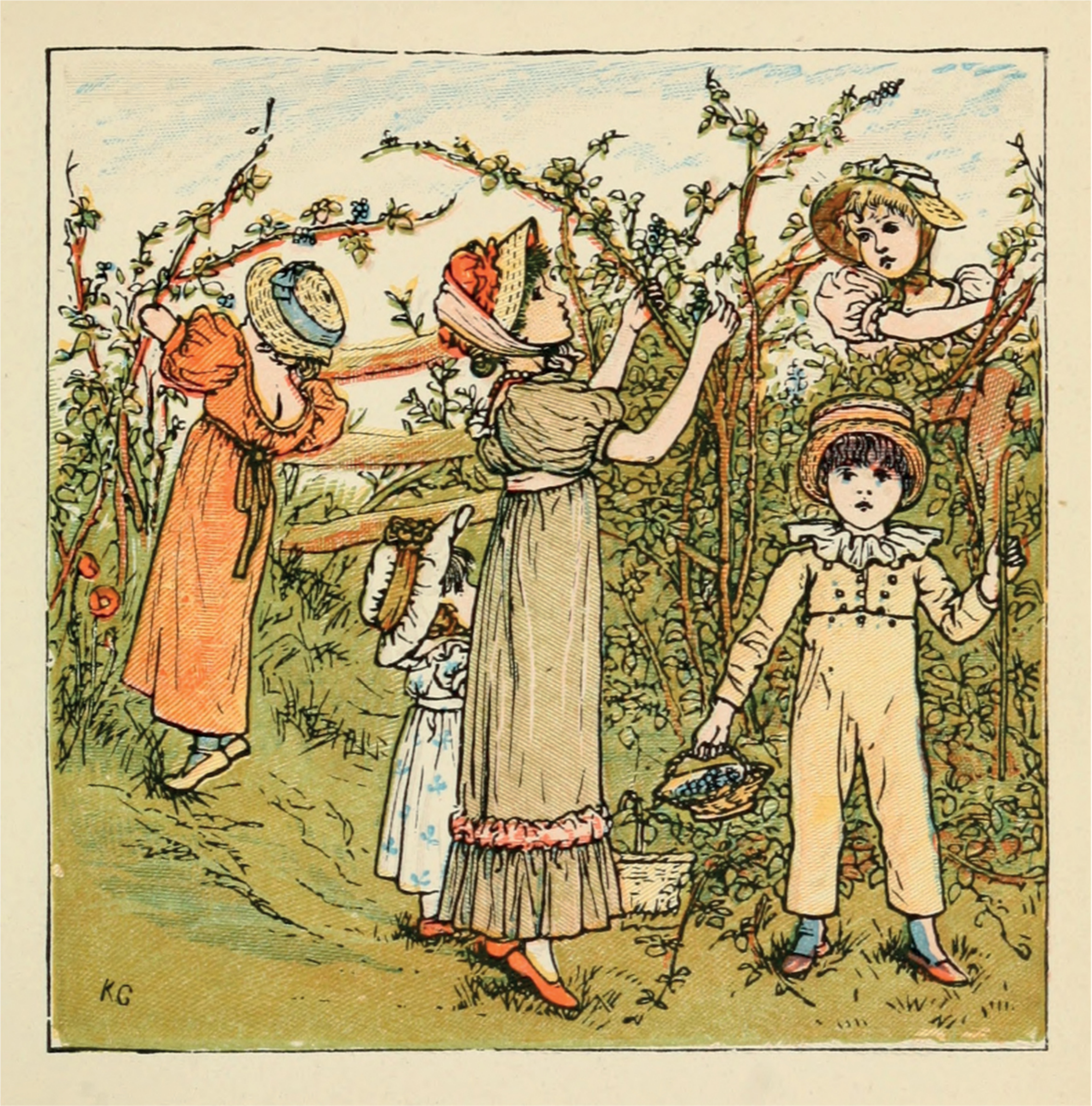
42 Joseph Maclise, *Dissection of the Trunk of a Seated Black Man, Showing Major Blood-Vessels*, coloured lithograph, 1851

In the world of science and medicine, Joseph Maclise (1815–80), an Irish surgeon, also excelled as a medical illustrator and author, publishing his atlas of *Surgical Anatomy* in 1851 and *On Dislocations and Fractures* in 1859.**[42]** The image shown here evidences a continuation of a genre in medical illustration that contains the paradoxical representation of a cadaver as a living, breathing entity. Maclise's work bore the influence of Classical art, as well as the early medical illustration work of the 16th-century anatomist Vesalius and his publication *De Humani Corporis Fabrica Libri Septem* (1543).



43 Aubrey Beardsley, *The Climax*, from Oscar Wilde's *Salomé*, block print, 1907

Also in Great Britain, Aubrey Beardsley (1872–98) – though his life was tragically cut short at a young age – produced strikingly elegant Art Nouveau illustrations for the *Yellow Book* periodical and *Salomé* by Oscar Wilde (first published in French in 1891). **[43]** Like many of his contemporaries, his work was influenced by Japanese woodcuts, and it contained a sensual use of line and shape that became synonymous with an erotic, and at times grotesque, decadence, such as in this example showing Salomé holding the severed head of John the Baptist. Kate Greenaway (1846–1901) illustrated classics such as *The Pied Piper of Hamelin* in 1888, as well as her own *Kate Greenaway's Book of Games* (1889). She was so influential that there is now a children's book award named after her. This particular image celebrates the age-old tradition of children picking blackberries in the great outdoors.**[44]** Greenaway's work focuses on the special nature of childhood, imbued with happiness and beauty, and on the nurturing relationship between mother and child.



44 Kate Greenaway, *Young Children Picking Berries*, from *Kate Greenaway's Birthday Book for Children*, 1880

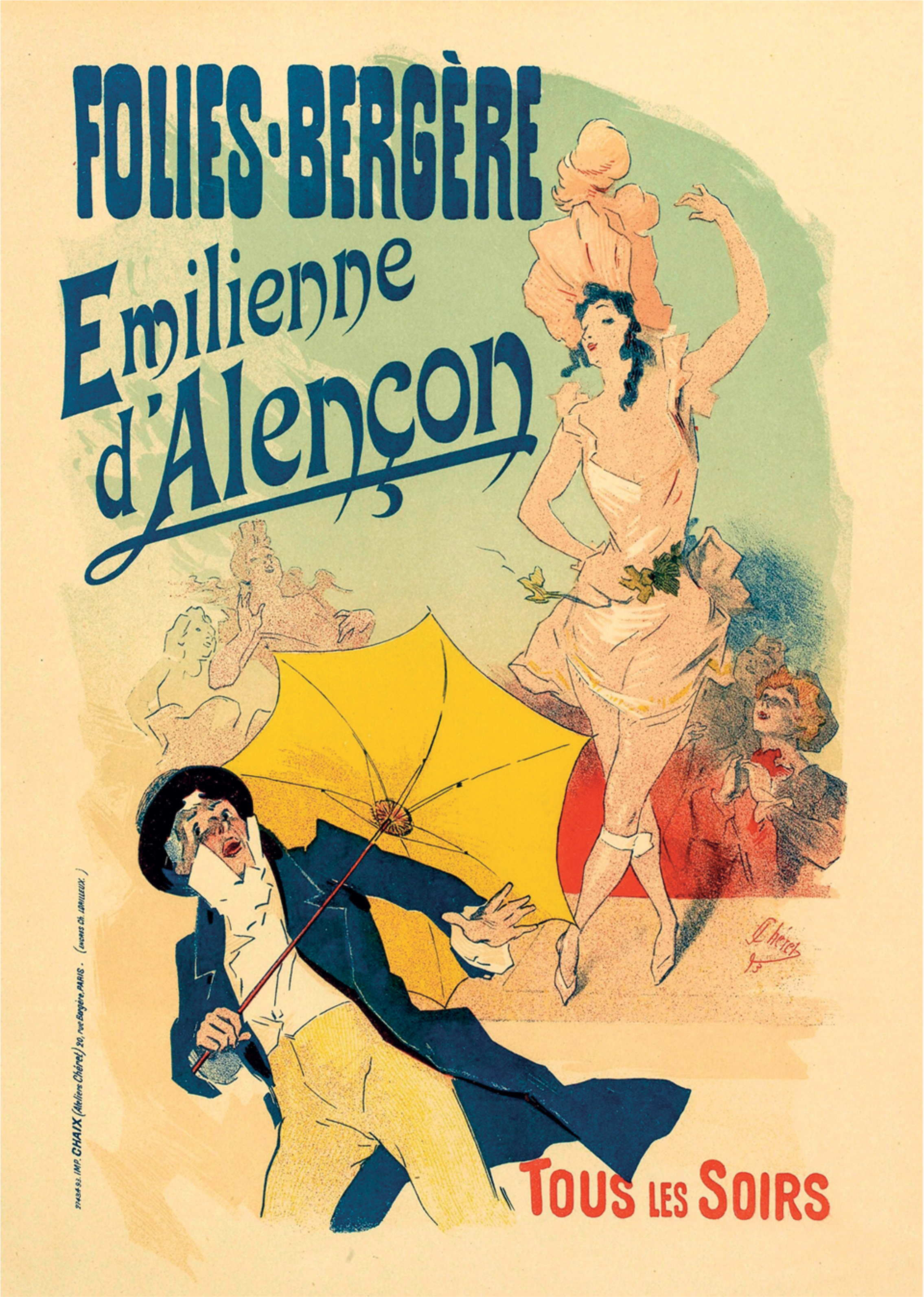
As previously mentioned, many of these illustrators were either commissioned by, or collaborated with, the influential wood engraver Edmund Evans, who specialized in colour printing. Also of significance were John Gilbert (1817–97), known for his woodcut illustrations of Shakespeare's plays, Edward and Charles Detmold (1883–1957), whose highly detailed colour illustrations were commissioned for children's literature as well as for botanical and natural history publications, and Charles Bennett (1828–67), a pioneer of comic techniques in children's illustration and known for his illustrations for the *Adventures of Young Munchausen*, published in 1865. Additionally, Richard Doyle (1824–83) was an editorial illustrator for *Punch* magazine and designed its first cover and the masthead, as well as illustrating children's literature (such as his renowned *In Fairyland, a series of Pictures from the Elf World* of 1869); and Dudley Hardy (1867–1922) created reportage editorial illustrations for the Sudanese War in 1890 before focusing on brightly coloured posters for theatre productions executed in a clean graphic style.

The British Arts & Crafts movement, led by William Morris (1834–96) and the writer and art critic John Ruskin (1819–1900), provided a timely and credible reaction in this era to mass industrialization and cheap production methods. The movement celebrated deriving influence from nature, and pursued excellence in small-scale publication manufacture, as seen in the volumes issued by Morris's Kelmscott Press imprint, in which he aesthetically combined detailed, decorative illustrated images and text. The Arts & Crafts movement flourished in parallel with Art Nouveau, an artistic approach that focused mainly on the field of applied art and design.

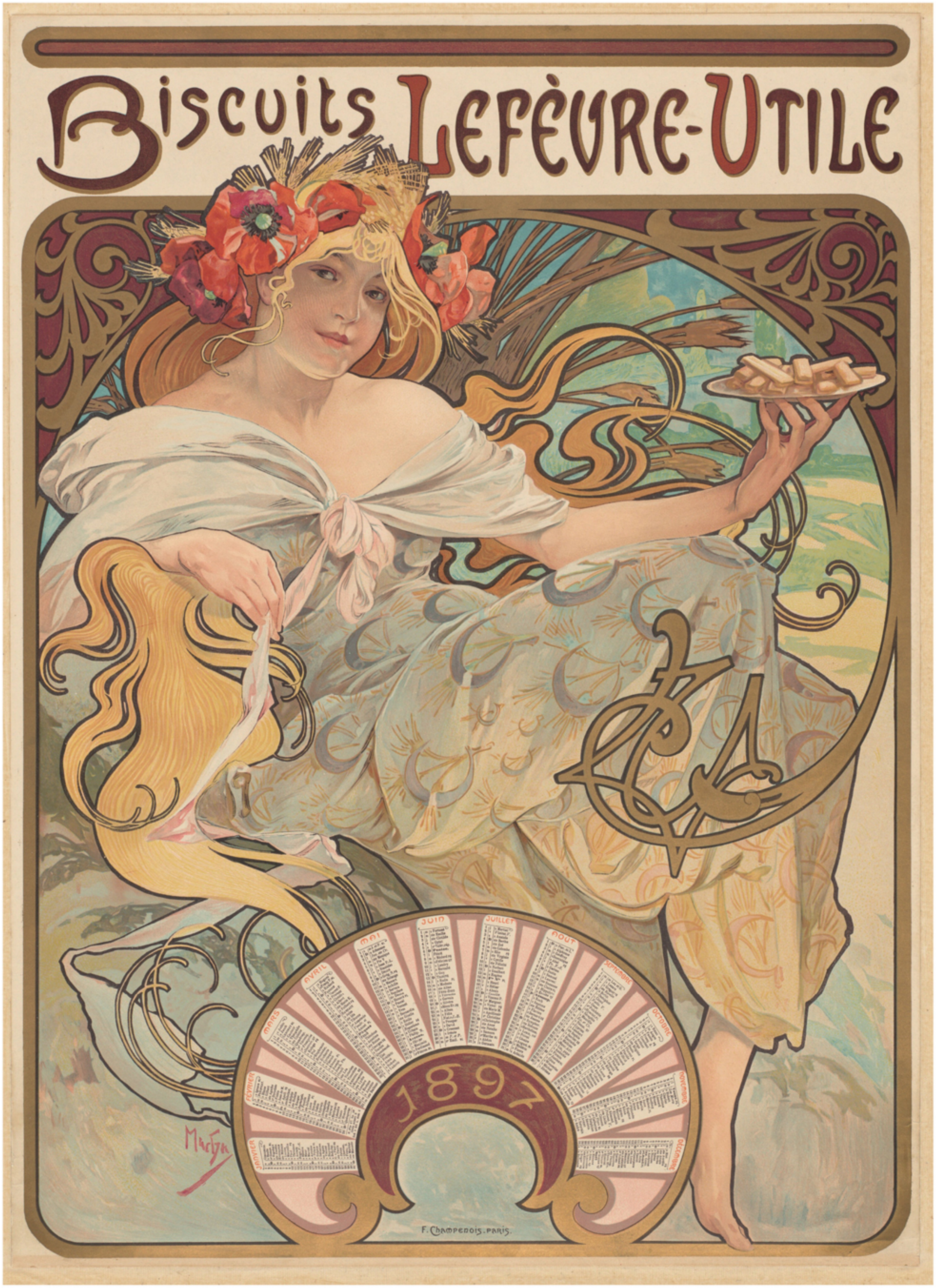
In France, in the second half of the 19th century, impactful lithographic street posters dominated public space, eventually spreading further into Europe and North America. As such, the genre became synonymous with *La Belle Époque*, the period of 'joie de vivre' and economic prosperity that collectively created an optimistic view of life starting around 1871 and concluding with the outbreak of World War I in 1914. This poster-centric, dynamic and brightly coloured form of illustration on the streets of Paris came courtesy of government legalization of bill-posting, and the poster came to be used as a powerful illustrative and graphic medium for advertising. As previously mentioned, key practitioners in this genre were Henri de Toulouse-Lautrec and Jules Chéret, while Eugène Grasset (1845–1917) also proved influential.**[45]** The genre also spread to Great Britain, with the work of the 'Beggarstaffs' (William Nicholson [1872–1949] and James Pryde [1866–1941]) recognized for its disarming simplicity. American Art Nouveau-influenced illustrators would also embrace the new street posters. For instance, Will Bradley (1868–1962) and Edward Penfield (1866–1925) both designed sumptuous, colourful posters for Broadway shows and circus tours such as 'Buffalo Bill's Wild West'.

The Paris-based Czech artist Alphonse Mucha (1860–1939) created illustrated posters that typified excellence within the Art Nouveau style. Mucha started his career by painting theatre scenery in Vienna, then moved to Mikulov in the Czech Republic, making portraits, decorative art and lettering for tombstones, before moving to Paris to study art. Between 1890 and 1891 he provided illustrations for the magazine *La Vie Populaire* and Guy de Maupassant's novel *The Useless Beauty*. Mucha also illustrated for *Le Petit Français illustré*. He bought a camera, creating portraits of himself and his friends, and used his photos to compose his drawings and illustrations. Between 1896 and 1904 Mucha designed over 100 posters for F. Champenois France, a printing firm, using the lithographic printing process. His career accelerated after he designed many posters for the actress Sarah Bernhardt's theatre shows, as well as illustrated posters for the railway line between Paris and Monte Carlo in 1897. Mucha's *Biscuits Lefèvre-Utile* was initially designed to be used as a promotional calendar in 1896, and was subsequently published in 1897 as an advert by Champenois of Paris.**[46]** The artist's use of light, pattern and gesture animate this image, the woman's direct gaze attracting the viewer to purchase the biscuits, with the colour palette endorsing the subject of the promotion.

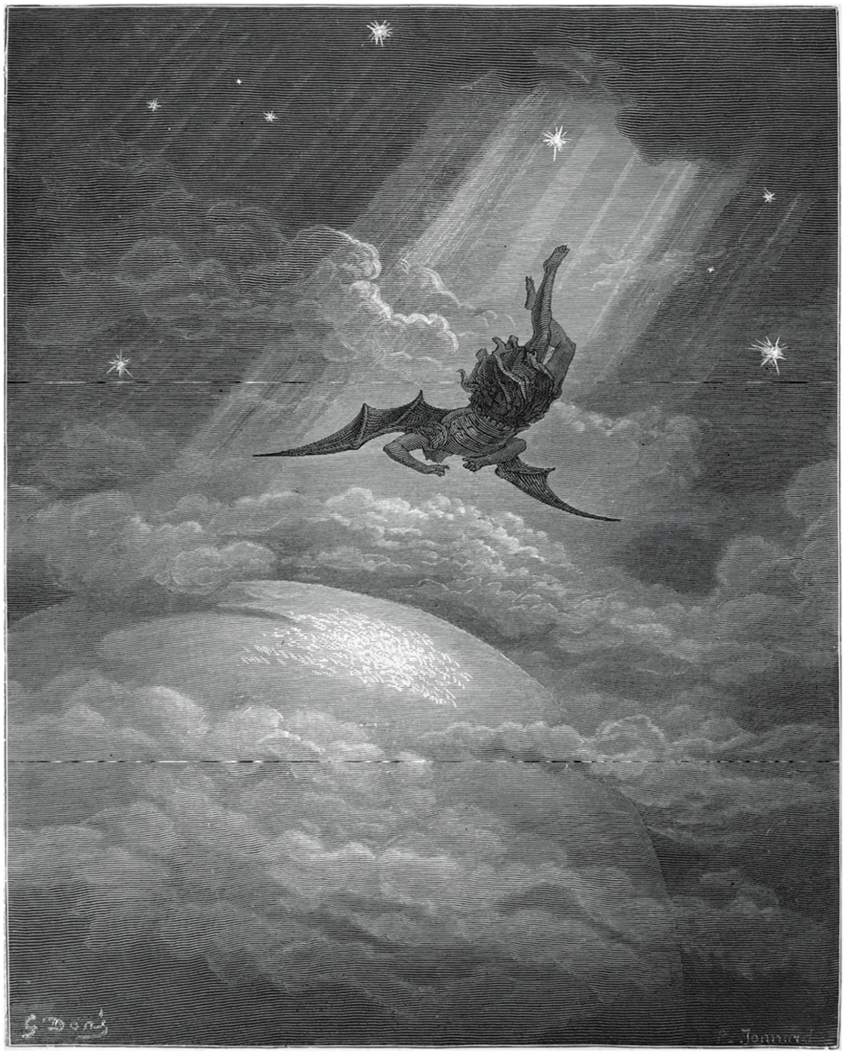
The French illustrator Gustave Doré, whose career had now blossomed to the point where he had attained celebrity status, was also a key practitioner.**[47]** Having illustrated The Bible and Dante's epic 14th-century poem *The Divine Comedy*, taking influence from Romantic painters such as William Blake and Henry Fuseli, he now made a shift from Romanticism to Realism, and in 1869 joined forces with the journalist Blanchard Jerrold to produce an extraordinary illustrated record of the 'shadows and sunlight' of London, titled *London: A Pilgrimage* (1872).**[48]** It was originally published in excerpts by *Harper's Weekly* and then as a populist picture book of 191 pages with accompanying illustrations. Believed to have been inspired by Augustus Pugin and Thomas Rowlandson's artistic collaboration, titled *Microcosm of London*, it is considered to be an early example of 'social journalism', not unlike the previous work of Charles Dickens and his illustrator collaborators. Doré was paid the princely sum of £10,000 per year for the four-year duration of the project, a huge amount of money at the time. He was required to spend three months a year in London and, together with Jerrold, made extensive visits to both the richest and poorest areas of the city for his research, often accompanied by plain-clothes policemen for his own protection. He created 250 drawings, of which 180 were translated into black and white engravings to be featured in the book. This image shows one of many character studies by Doré, a lemonade vendor selling his product on the London streets.**[49]**


FOLIES-BERGÈRE
Emilienne d'Alençon
Chéret 93
TOUS LES SOIRS
97484.93. IMP. CHAIX (Ateliers Chéret) 20, rue Bergère, PARIS. (Encres Ch. Lorilleux.)

45 Jules Chéret, *Folies-Bergère. Emilienne d'Alençon. Tous les Soirs*, 1898

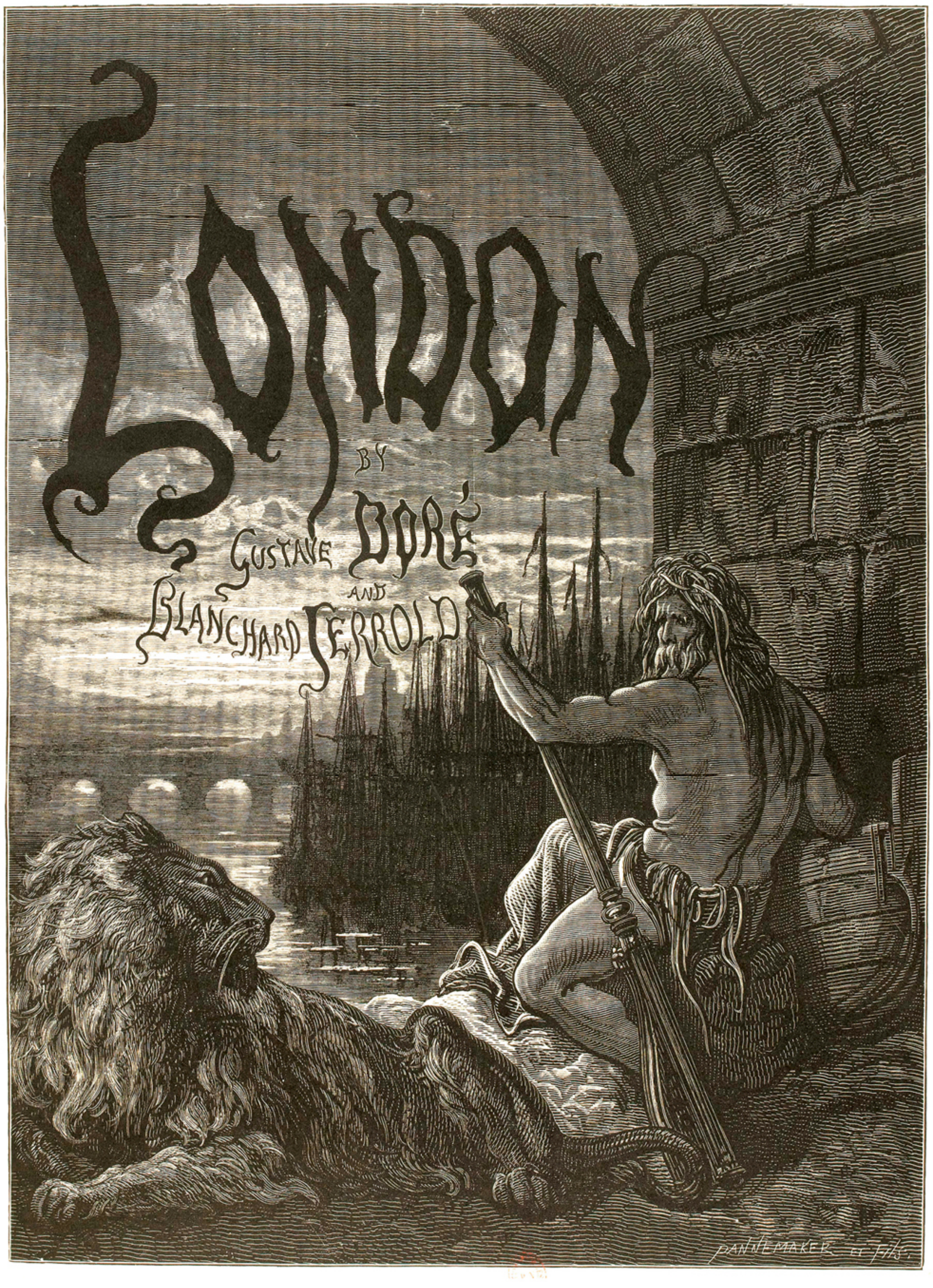

Biscuits Lefèvre-Utile
LU
Janvier
Février
Mars
Avril
Mai
Juin
Juillet
Août
Septembre
Octobre
Novembre
Décembre
1897
Mucha
F. Champenois, Paris

46 Alphonse Mucha, *Biscuits Lefèvre-Utile*, colour lithograph, 1896

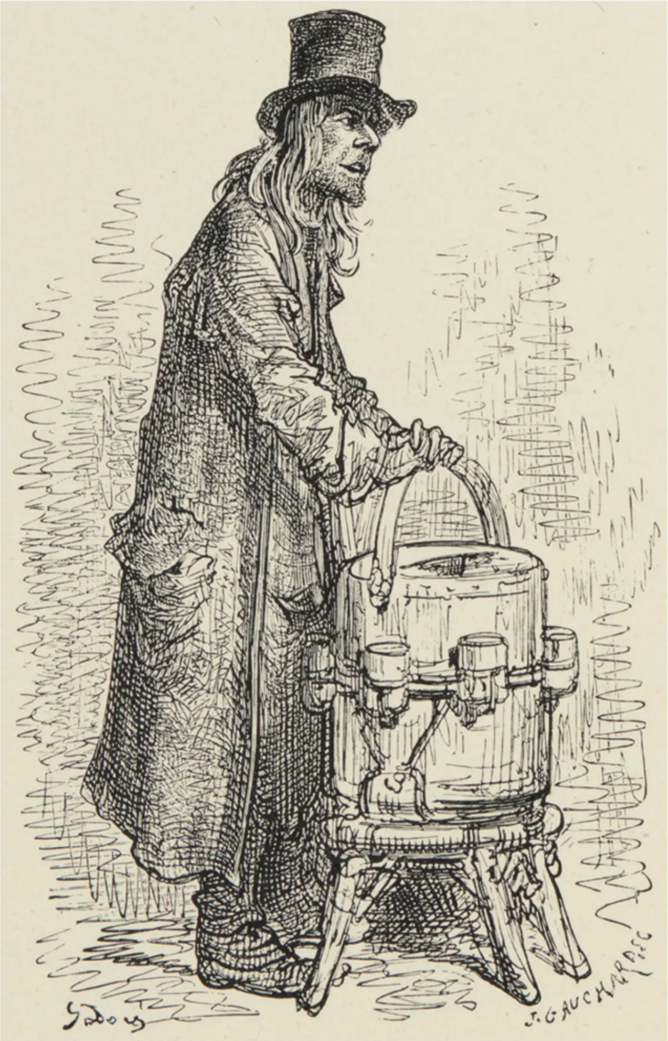


47 Gustave Doré, *Satan descends upon Earth*, engraving from Milton's *Paradise Lost*, 1866

In Scandinavia, the Swedish illustrator Carl Svante Hallbeck (1826–97) also took the urban environment as his inspiration, creating a large quantity of fine woodcut illustrations for Swedish, German and Danish magazines and books, showing dockyard and city architecture as well as scenes from the natural world – his work is now held in the Nationalmuseum in Stockholm, a mark of how highly regarded his drawings are.

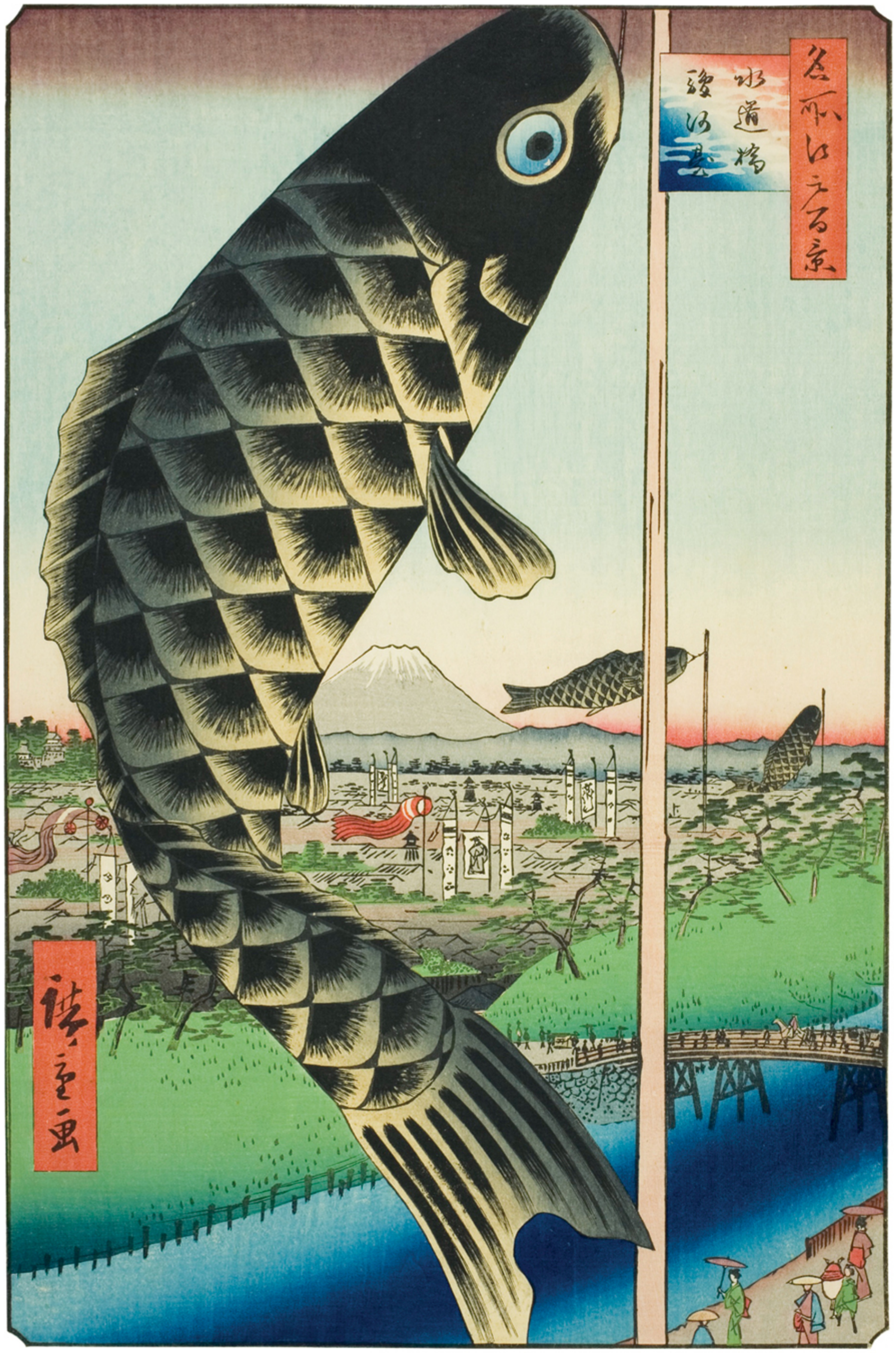

LONDON
BY
GUSTAVE DORÉ
AND
BLANCHARD JERROLD
PANNEMAKER et fils.

48 Gustave Doré, title page for Blanchard Jerrold’s *London: A Pilgrimage*, 1872

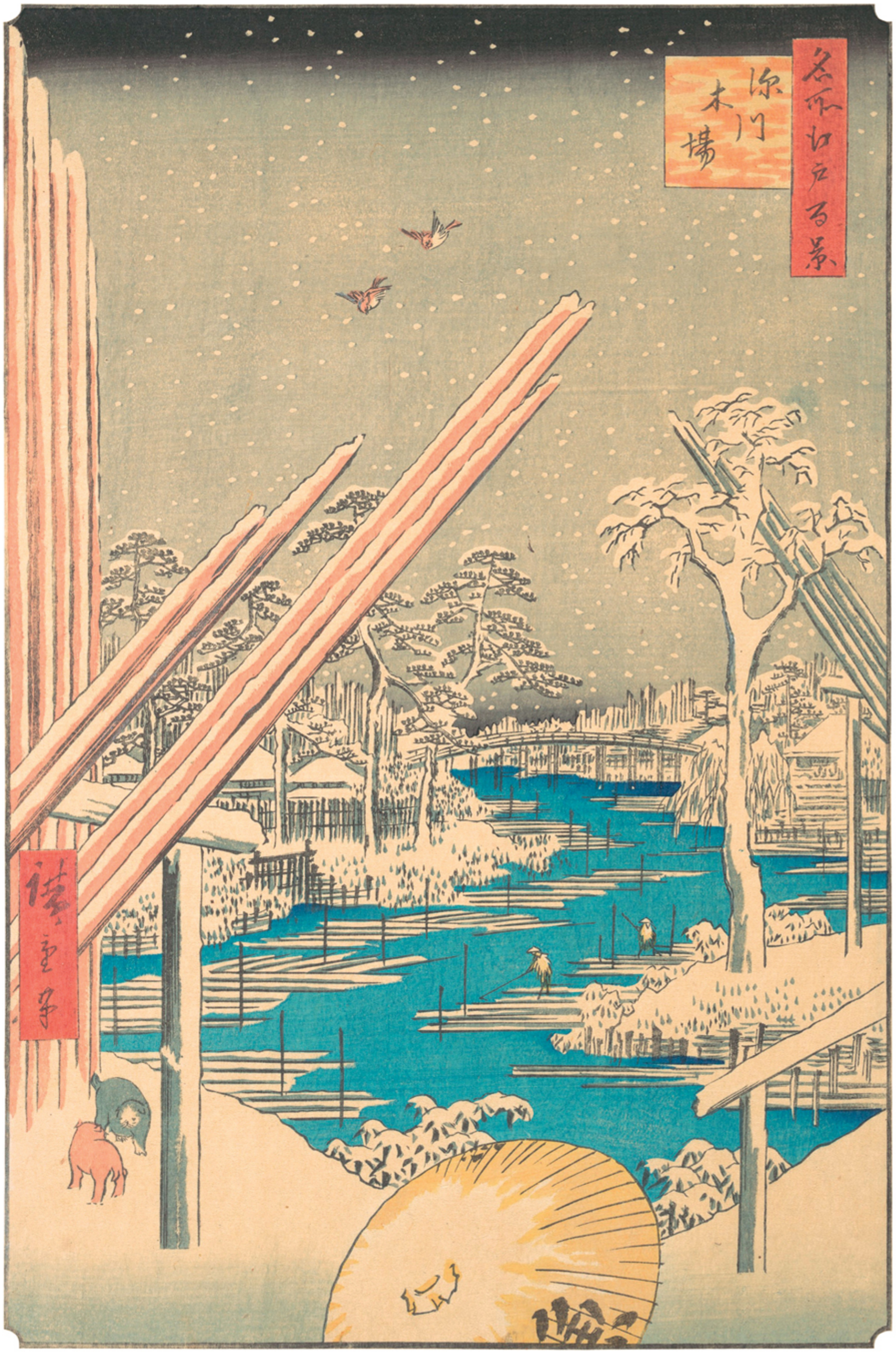


49 Gustave Doré, *Lemonade Vendor*, engraving for Blanchard Jerrold's *London: A Pilgrimage*, 1872

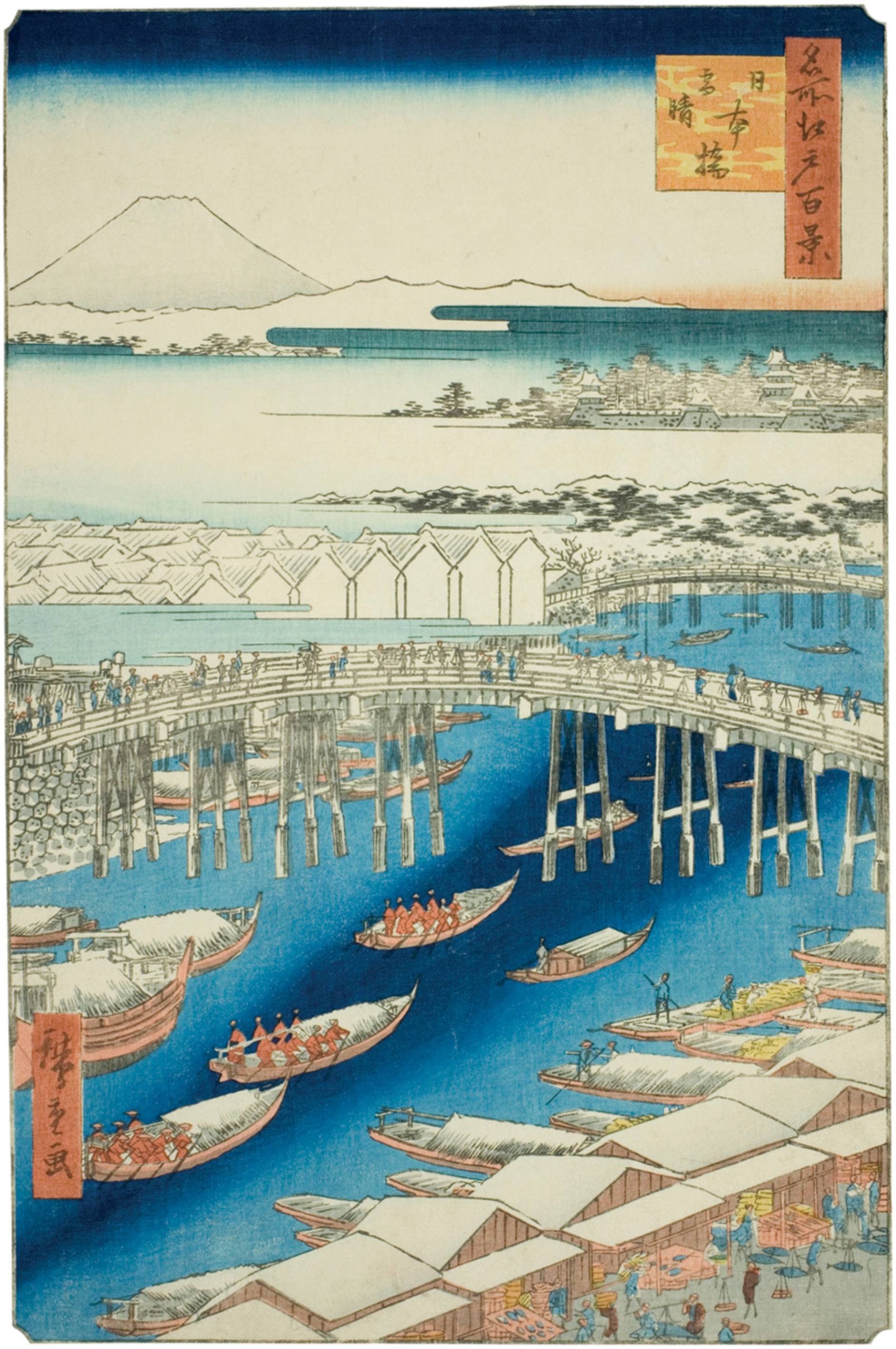
In Japan, Utagawa Hiroshige (1797–1858), known for his landscape-format print series *The Fifty-Three Stations of the Tōkaidō* (1855) and his *One Hundred Famous Views of Edo*, which consisted of 119 woodblock prints published in a series from 1856 to 1859, was considered to be the last great *Ukiyo-e* master.**[50–53]** It is noteworthy that his work, in which Hiroshige employed Western perspective and highly effective visual cropping, still has a strikingly modern, graphic feel, an influence that had a profound impact on the French Impressionists, among others, and continues to be felt in contemporary illustration practice. In these featured illustrations, one sees Hiroshige reflecting aspects of 19th-century Japan, incorporating the natural landscape and the lived experience of its ordinary citizens.


名所江戸百景
水道橋駿河台
廣重画

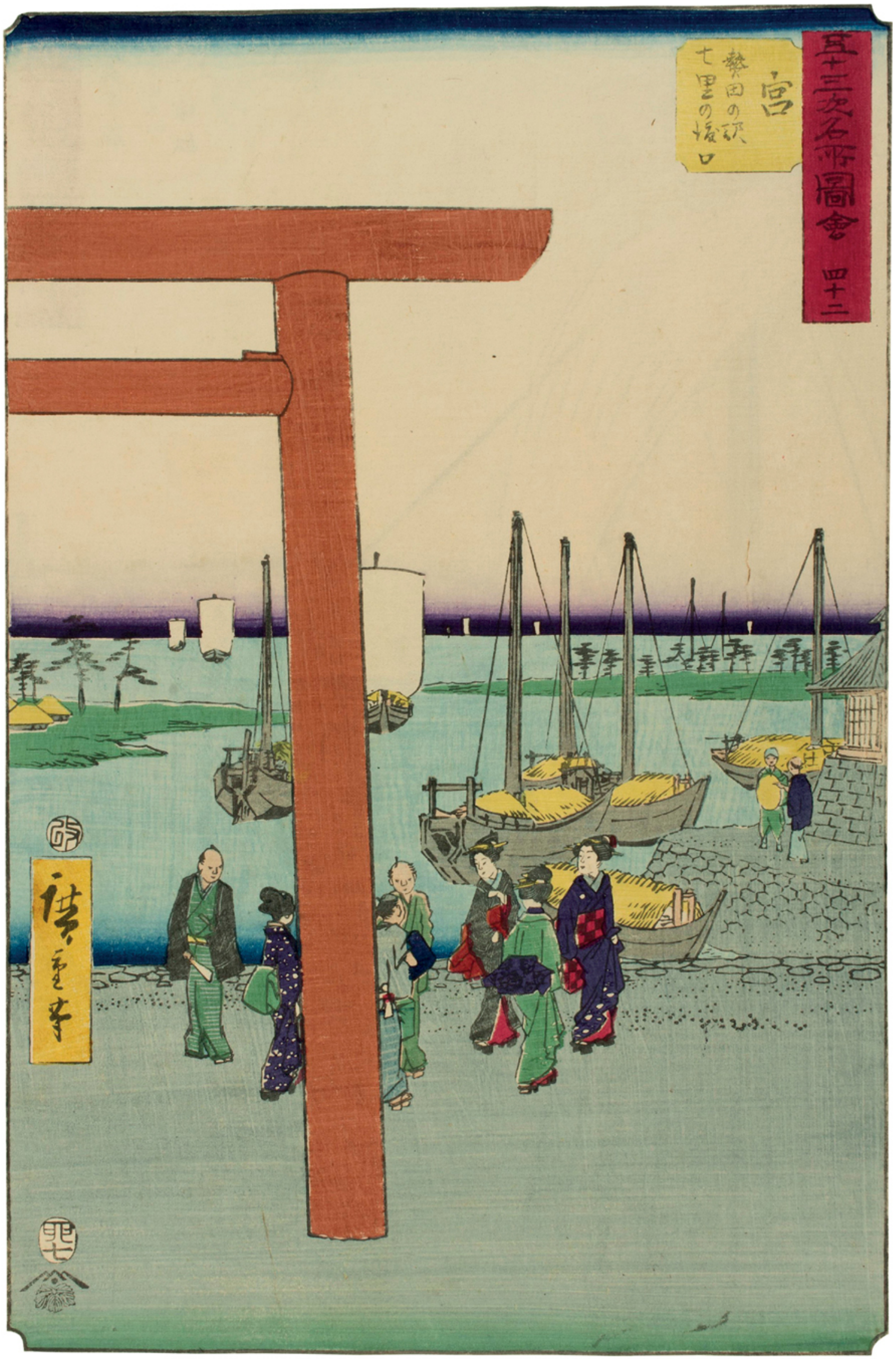
50 Utagawa Hiroshige, *Suido Bridge and Surugadai*, colour woodblock print from the series *One Hundred Famous Views of Edo*, 1857


名所江戸百景
深川木場
廣重画

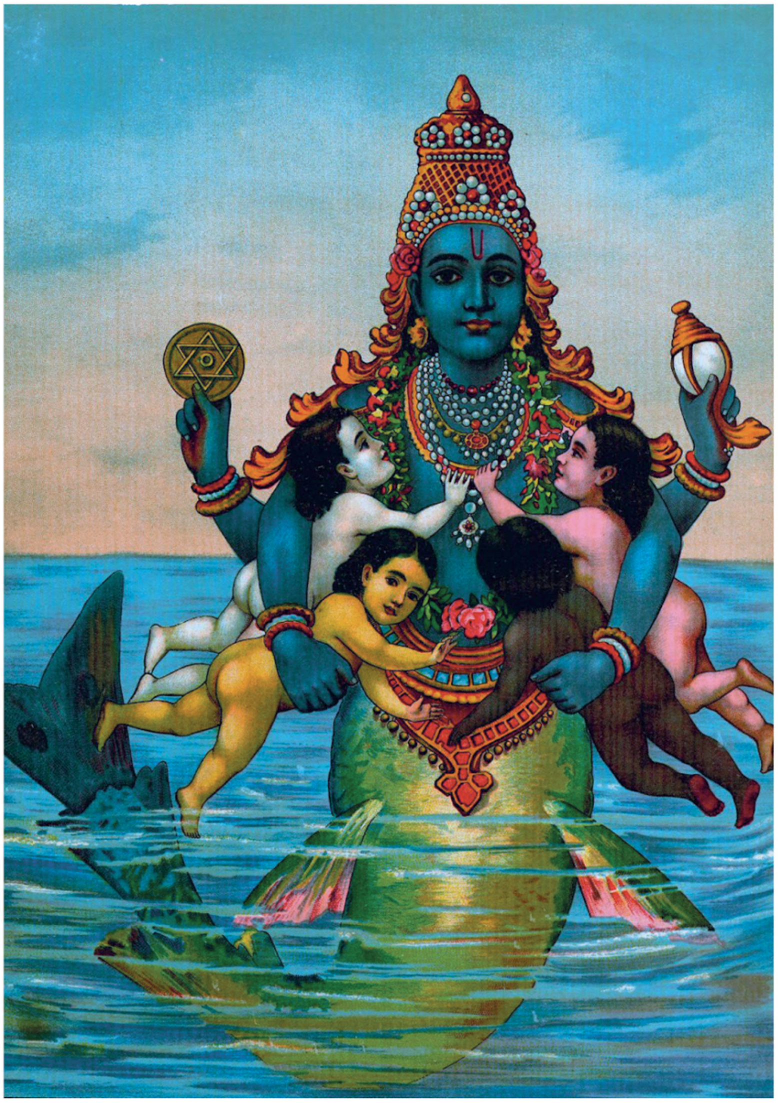
51 Utagawa Hiroshige, *The Lumber Yard at Fukagawa*, colour woodblock print from the series *One Hundred Famous Views of Edo*, 1856


名所江戸百景
日本橋雪晴
廣重画

52 Utagawa Hiroshige, *Nihonbashi yukibare* (‘Clear Weather After Snow at Nihon Bridge’), colour woodblock print from the series *One Hundred Famous Views of Edo*, 1856


五十三次名所圖會 四十二
宮 熱田の駅 七里の渡口
廣重筆

53 Utagawa Hiroshige, *Miya: Atsuta no eki shichiri no watashiguchi* ('Miya: Atsuta Terminal of the Shichiri Ferry'), colour woodblock print from the series *The Fifty-Three Stations of the Tōkaidō*, 1855



54 Raja Ravi Varma, *Matsya Avatara of Vishnu* ('Vishnu's Fish Avatar'), chromolithographic print, *c.* 1900–15

In India, Raja Ravi Varma (1848–1906), though also a fine artist who mixed Western and Indian artistic traditions, can be seen as an important illustrator in the field of sacred Indian literature. He depicted scenes from the *Mahabharata*, the *Ramayana* and the *Puranas*, which were sold as lithographic prints in the tens of thousands, even after his death.**[54]** His works are one of the best examples of the fusion of a European academic style – employing a Western perspective system – with a purely Indian sensibility and iconography. He was also noteworthy for making affordable lithographic prints of his paintings for purchase by the general public.

Summary

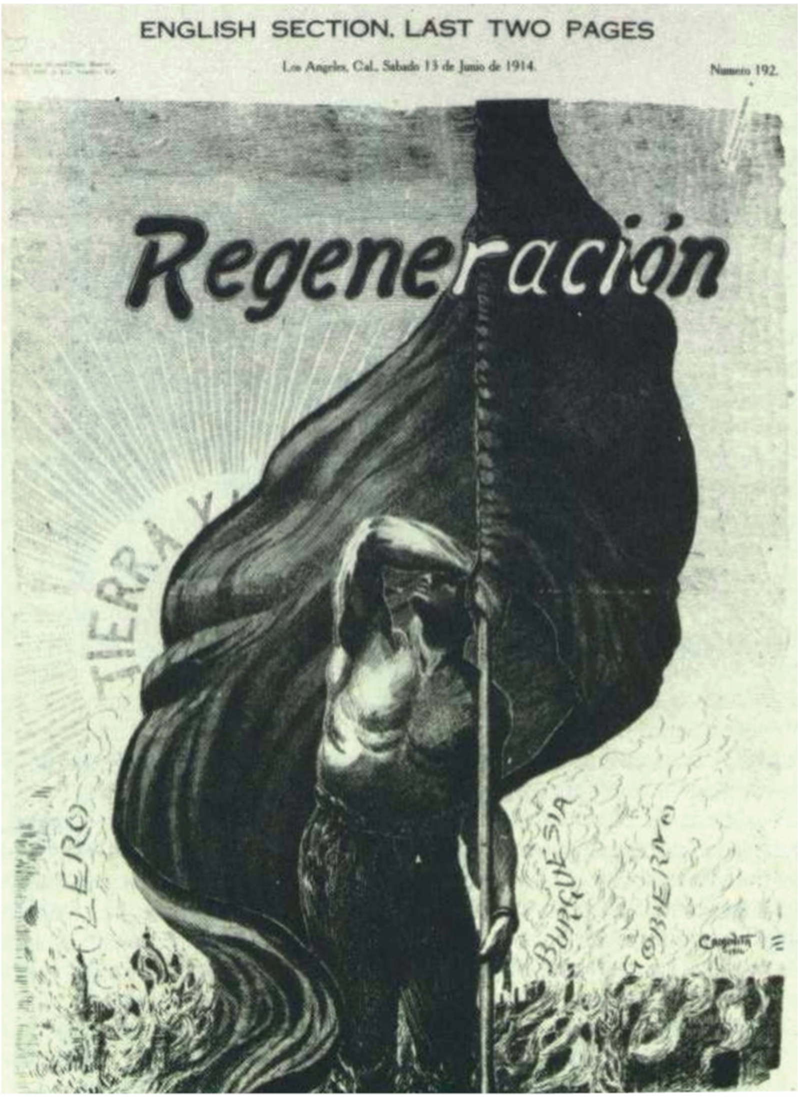
The influence of Art Nouveau and lithography dominated the production of illustration in this era, reflecting the popularity of the street poster in early advertisements and celebrating the sensuous curves of natural forms. Equally sumptuous colour illustrations for adult and children’s literature, as well as continued excellence in editorial illustration, helped create landmark publications that would soon become classics. Thus, the term ‘The Golden Age of Illustration’, starting in this period from 1880 onwards, seems well-deserved, with a significant contribution from North America, and also including many female illustrators who branched into new fields and genres of illustration. This ‘Golden Age’ would extend into the next century, with many more exciting visual and intellectual developments still to come.

Chapter 4
1900–1918

Revolution, World War and Colonialism

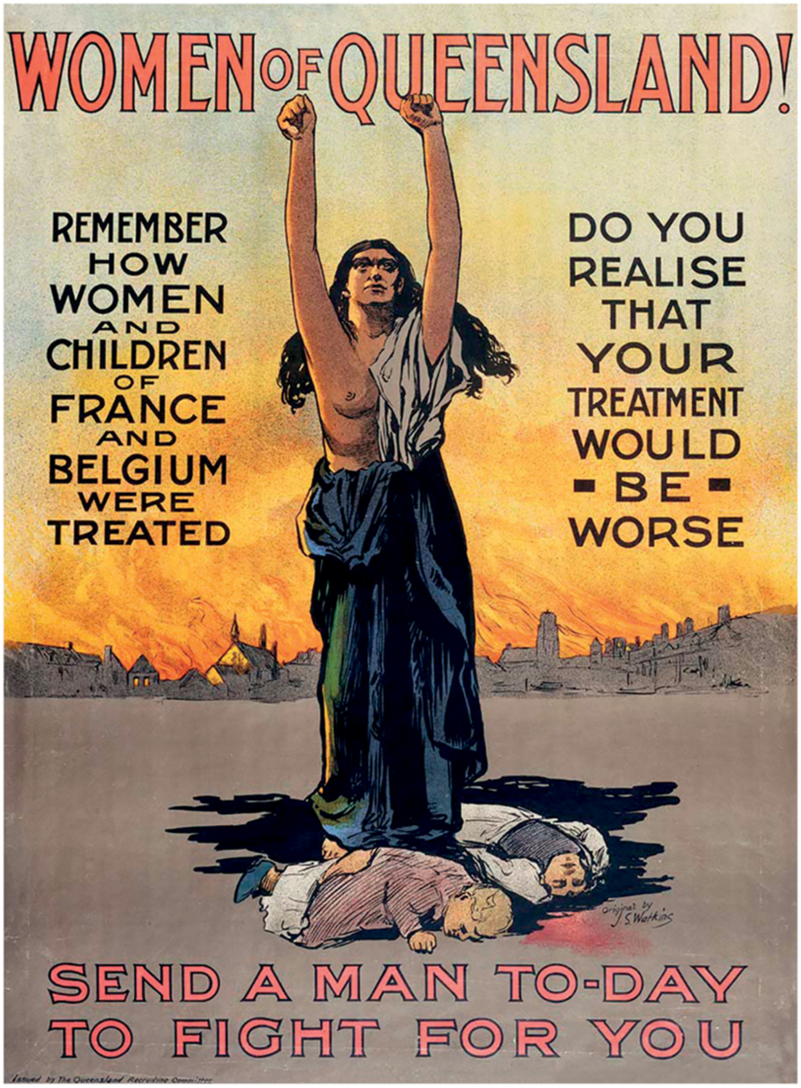
As La Belle Époque continued to evolve, the forces of global politics began to seep into artistic practice, with illustration at the forefront. The illustrated poster, now a familiar component within public, commercial space, served to promote the finer, more glamorous things in life, such as champagne, the theatre and the music hall, as well as travel. But it also came to be harnessed by various factions to serve political doctrine, as well as to aid social causes such as female suffrage and to communicate the many aspects of the human engagement in large-scale warfare.

Newspapers and the popular press also played their part, particularly in giving voice to the views of anti-establishment groups. In Mexico, in the years leading up to the Mexican Revolution, which started in 1910, the newspaper *Regeneración* – which had been founded in 1900 as the mouthpiece of the Partido Liberal Mexicano (PLM) – delivered what amounted to an anarchist critique of the state of the country and its government, fearlessly attacking religion, capitalism and the authority of the government led by elderly president Porfiro Díaz. However, the paper's founders, the Flores Magón brothers, encountered such hostility from Díaz's government that after a few years they had to relocate the production of the newspaper across the border to California. Here we see an illustrated manifestation of the PLM party's logo – a bare-chested man waving a flag against the words *Tierra y [Libertad]* (Land and Freedom) – used in the 13 June 1914 issue of *Regeneración* on a page that interestingly refers to an additional English section in the publication, the intention being to spread the party's ideas beyond its original Spanish-speaking audience.**[55]** This would in part explain why, even after the paper had been relocated, the American government collaborated with its Mexican counterparts in trying to suppress *Regeneración* and its anti-capitalist agenda.


ENGLISH SECTION. LAST TWO PAGES
Los Angeles, Cal., Sabado 13 de Junio de 1914.
Numero 192.
Regeneración
TIERRA Y
CLERO
BURGUESIA
GOBIERNO
Caminita

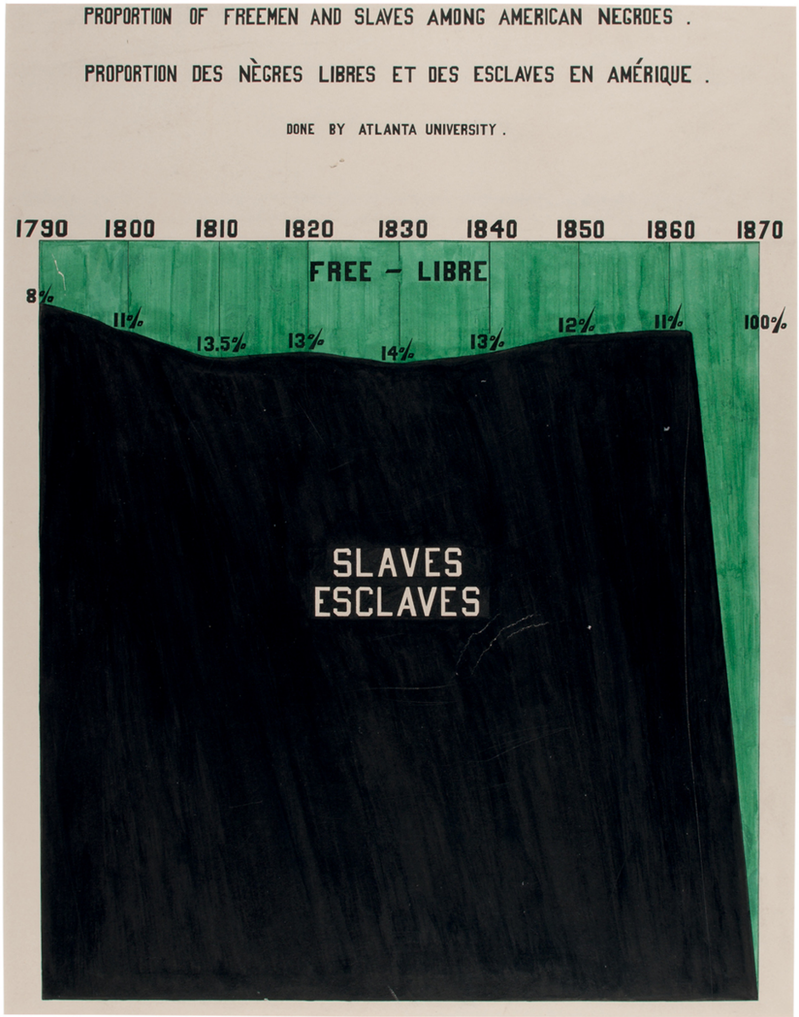
55 Ludovico Caminita, front-page illustration for *Regeneración*, 1914

In Europe, various dangerous and antagonistic nationalistic tendencies started to emerge, leading to the eventual outbreak of the First World War. This in turn led to a mass proliferation of both illustration and fine art as visual tools for communication and persuasion and, later, atonement for the huge loss of human life. This recruitment poster by John Samuel Watkins (1866–1942), an English artist who had established an art school in Australia, bears a stark visual warning of what might befall women and children in Queensland if they did not proactively encourage the men in their families to enlist to fight for the allied forces in Europe.**[56]**


WOMEN OF QUEENSLAND!
REMEMBER HOW WOMEN AND CHILDREN OF FRANCE AND BELGIUM WERE TREATED
DO YOU REALISE THAT YOUR TREATMENT WOULD - BE - WORSE
Original by J. S. Watkins
SEND A MAN TO-DAY TO FIGHT FOR YOU
Issued by The Queensland Recruiting Committee

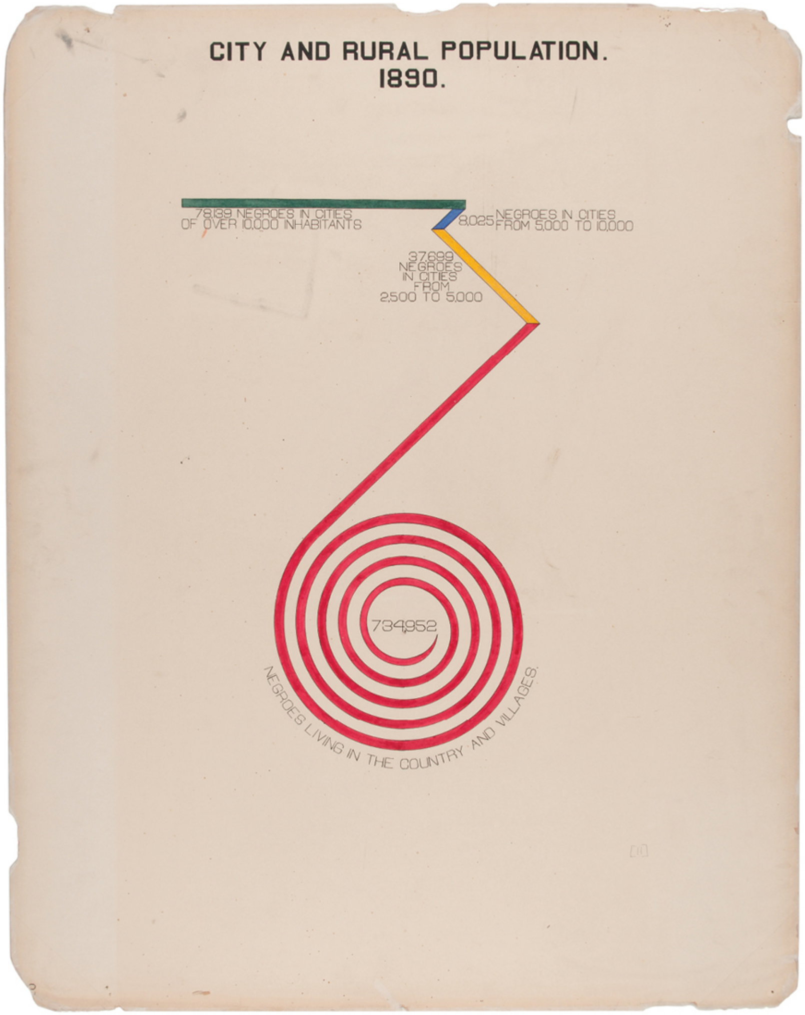
56 John Samuel Watkins, *Women of Queensland!*, poster for Queensland Recruiting Committee, *c.* 1914–18

When America finally entered the First World War in April 1917, President Wilson's government issued a host of illustrated recruitment material, including James Montgomery Flagg's renowned poster *I Want You For U.S. Army* (1917), a bald message delivered by his archetypal 'Uncle Sam' character, who stares down the viewer, inspiring both anxiety and a sense of guilt and duty. 24 million men registered for the draft, with 2.8 million men and 2 million volunteers being sent to the theatre of war in Europe. Prior to the war, in the period between 1900 and 1914, America had prospered greatly. Its business tycoons established highly profitable, large-scale operations in areas of commerce such as property development, oil production and manufacturing, with, for example, both the Harley Davidson Motor Company and the Ford Motor Company being founded in 1903. With this boom in production came the need to promote and sell products. Henry Ford was a great believer in the power of advertising, and an illustrated advert for the Model T car, which had beaten off rival electric-powered car technology, appeared in both *Life* magazine and the *Saturday Evening Post* in 1908, carrying a colour cover illustration by the prolific American illustrator Sarah Stilwell Weber.



57 W.E.B. Du Bois, *Proportion of Freemen and Slaves Among American Negroes*, ink and watercolour chart for the Negro Exhibit of the American section at the Paris Exposition Universelle, 1900

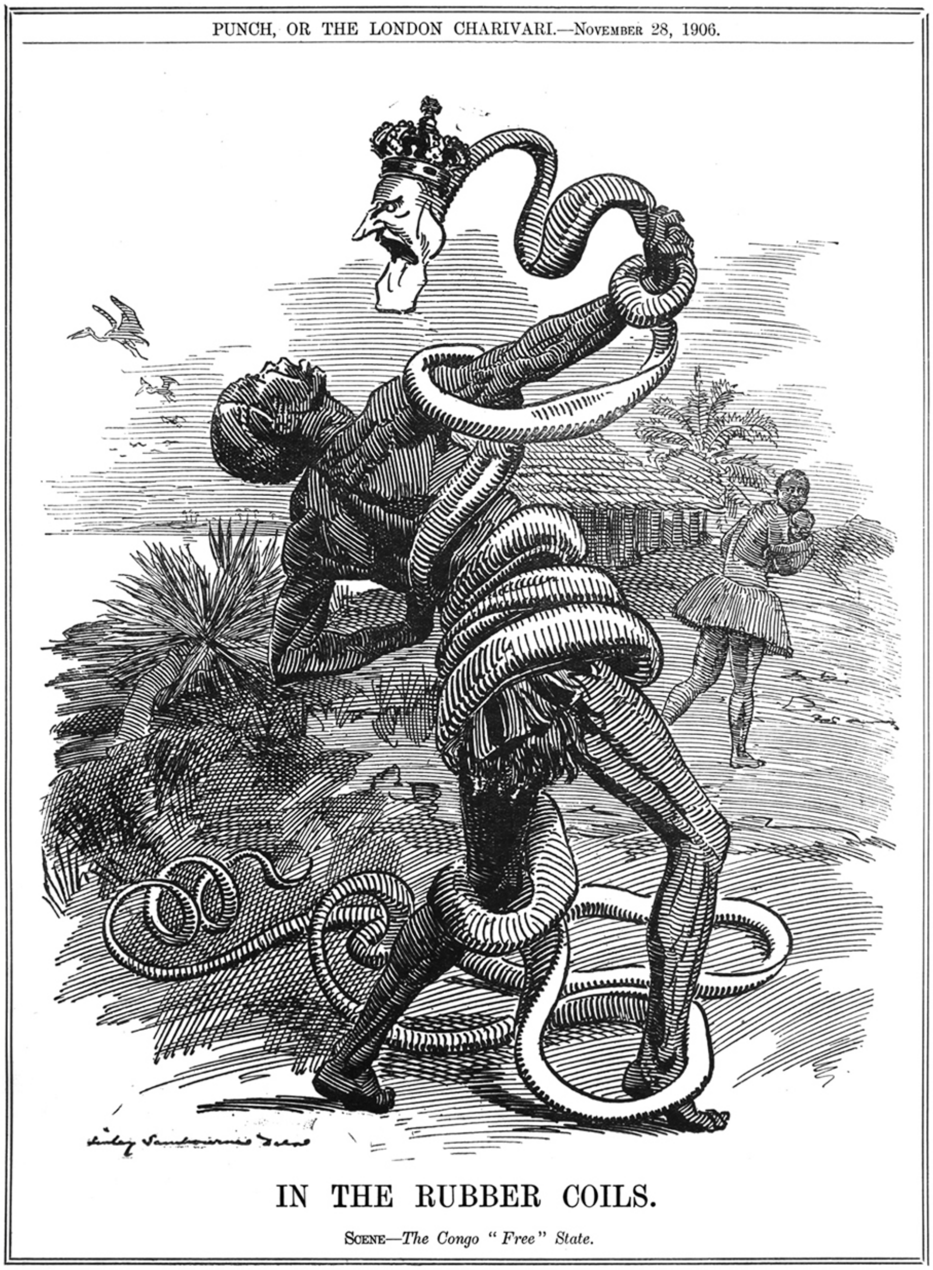
The African continent, even in the last stages of active European colonialism, continued to bear witness to foreign interventions. Its future was discussed at the First Pan-African Conference, held in London in July 1900, organized and led by a barrister from Trinidad, Henry Sylvester Williams, and attended by the highly influential African American sociologist and civil rights activist, W.E.B. Du Bois. This conference was organized to coincide with the Exposition Universelle in Paris, which ran from April to November 1900 and was visited by 51 million visitors.**[57]** Exhibiting there, Dubois had led a team of researchers to generate retrospective data on the challenging situation of African Americans in America, displayed under the title 'The Exhibit of American Negroes'. Dubois communicated his team's data sets through visually dynamic, colour-coded abstract shapes, accompanied by a clinical use of written language. In the two graphic examples shown here, one baldly illustrates the injustice and oppression experienced in the 19th century by the (predominantly) enslaved African American community, and the other, by use of a visually electric spiral and bright, primary colours, represents the city and rural population data sets of 1890.**[57, 58]**



58 W.E.B. Du Bois, *City and Rural Population, 1890*, ink and watercolour chart for the Negro Exhibit of the American section at the Paris Exposition Universelle, 1900

In Africa itself, the effects of the afore-mentioned Berlin Conference – the agreement to create a European free-trade zone in the West African Congo region – continued to deprive African countries of financial gain from their indigenous raw materials. This illustration for *Punch* magazine in 1906 by Edward Linley Sambourne depicts King Leopold II of Belgium as a vicious snake baring his fangs as he strangles an Indigenous rubber collector (again, a regrettable stereotyping of this person) in the exploitative 'Congo Free State'.**[59]**

In Russia, following the outbreak of the February Revolution in 1917 and subsequent October Revolution of 1918 – which resulted in the abdication and eventual execution of Tsar Nicholas II – the graphic arts, and posters in particular, would assume great importance. Vladimir Lenin's Bolshevik Party, a far-left political faction, aimed to reorganize the former Russian Empire into the first giant socialist state in the world. This future Soviet 'super-state' would spread the message of communism to the world through a group of illustrators and designers who created posters that combined elements of Realism, Romanticism and Constructivism in a striking, state-endorsed visual language. Though initially sympathetic to pro-revolution Russian fine artists, the Bolsheviks would in time methodically subjugate all Russian artistic practice to endorse the aims of the socialist state.


PUNCH, OR THE LONDON CHARIVARI.—November 28, 1906.
Linley Sambourne Delt
IN THE RUBBER COILS.
Scene—The Congo "Free" State.

59 Edward Linley Sambourne, *In The Rubber Coils*, illustration for *Punch* magazine, 1906

Environmental and Pandemic Visual Narratives

Illustration now became overtaken by photography as a means of visually recording natural disasters, such as the San Francisco earthquake of 1906, which killed over three thousand people and was recorded through extended photographic panoramas, and the Messina earthquake of 1908 in Italy, which killed around a hundred thousand people.

But nature continued to be important for children's literature and storytelling, through the work of such illustrators as Edward and Charles Detmold. Edward, having previously produced *Pictures from Birdland* (1899) and illustrations for Rudyard Kipling's *The Jungle Book* (1903) with his twin brother Charles (who sadly took his own life), went on alone to create illustrations for *The Fables of Aesop* (1909) and *News of Spring and Other Nature Studies* (1913). The Detmold brothers' illustrations – inspired variously by Japanese art, the work of the German painter and printmaker Albrecht Dürer (1471–1528) and Art Nouveau – combined the genres of botanical and children's literature illustration in exquisitely delicate, detailed images of nature, animals and insects. In addition, also working within botanical illustration, Harriet Isabel Adams (1863–1952) was the author and illustrator of the first volume of *Wild Flowers of the British Isles*, published in 1907, with the second volume published in 1910.

The Spanish Flu pandemic of 1918–20, occurring at the end of the First World War, lasted approximately two years and infected around a third of the global population, and is now estimated to have killed between 25 and 50 million people. A great deal of illustrated public safety posters were created in relation to the Spanish Flu pandemic, including one aimed at Christmas gatherings – a man struggles to shut the door on the 'Spirit of Christmas' while his family cower in fear behind him, the text reading: 'The next to go…wear a mask and wash your hands! Avoid touching your face. Maintain a safe distance from others.'

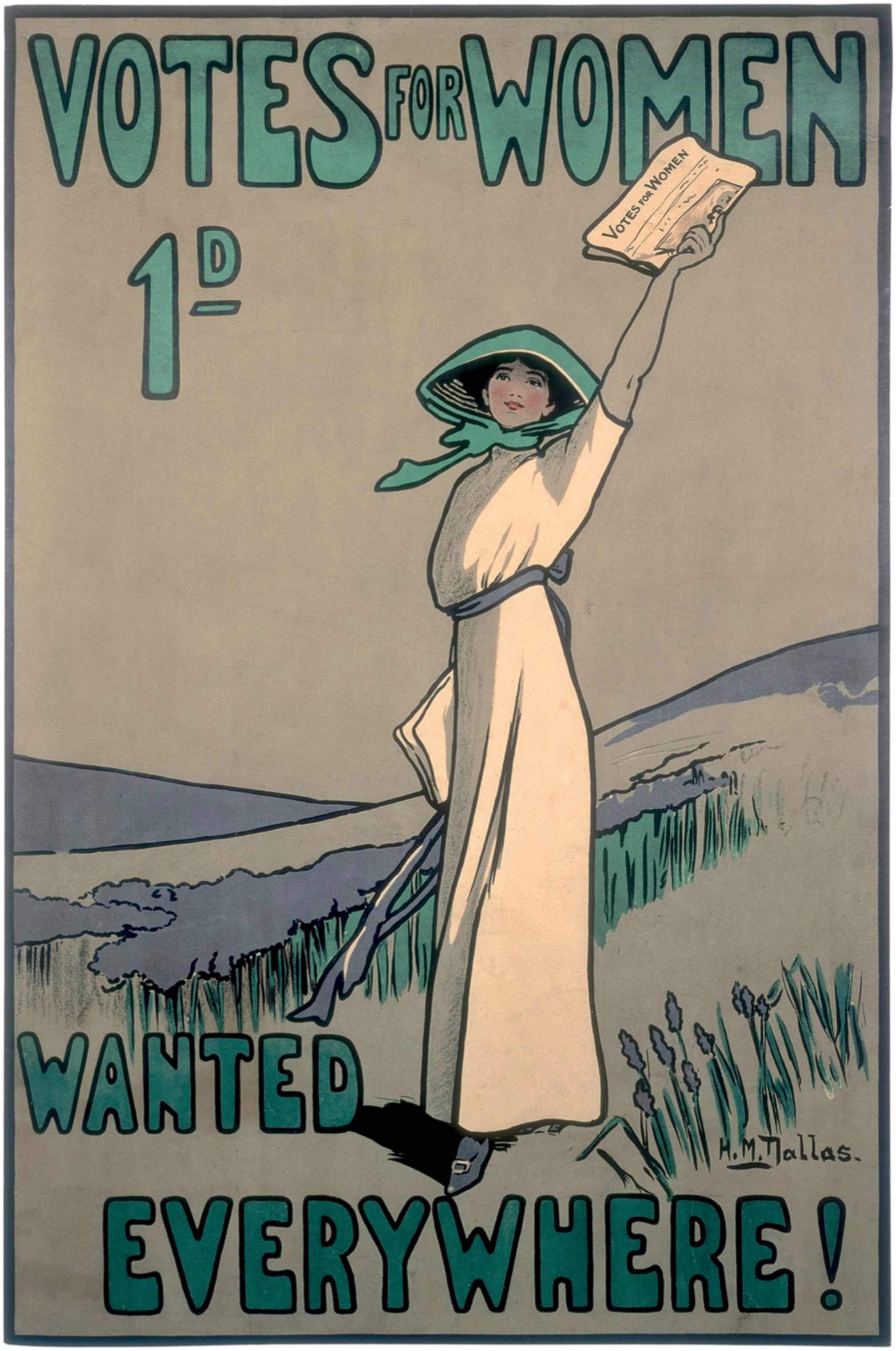
Mechanical Innovation and Illustrating Women's Suffrage

The start of the 20th century marked the final period of the Second Industrial Revolution (1870–1914), with cheap steel facilitating the rapid expansion of the railways and thereby dramatically extending the reach, and thus audience, of illustrated periodical magazines and newspapers. This period also saw the advent of cinematography, through the work of the French inventor Léon Bouly and the pioneering French manufacturers Auguste and Louis Lumière. The motor-powered aeroplane began to become a viable commercial proposition as a passenger service, led by the American aviation pioneers the Wright brothers (interviewed by Kate Carew, discussed in Chapter 3, with a cartoon by her accompanying her text).

Illustration and graphics also came to be employed in the public promotion of social and political causes such as women's suffrage. In Great Britain, between the Victorian era (1837–1901) and the Edwardian era (1901–14), there were significant societal changes in the way that women were expected to behave, and the right of women to vote in public elections took centre-stage. Feminist groups used illustrated posters and leaflets to promote, through public awareness, their demand that women be given the vote and other human rights, and that these fundamental rights should be protected by law.

Illustration continued to play its part in the historical origins of women's rights activism, or First-wave Feminism, which became more mainstream in the 19th century and began to spread internationally. The Woman's Christian Temperance Union in Canada and the United States, established in 1874, employed an image of a neck ribbon in its logo. The feminist movement in Japan, in opposition to the Meiji Code of 1898, is believed to have been started by the publication of a literary feminist magazine called *Seitō* (meaning 'Blue Stockings', linking to the 18th-century English feminist movement). The first edition bore a monochrome illustrated cover, with Japanese wording and a central, neo-Egyptian female figure with long, plaited hair, and a subsequent edition, in black and green, featured a sun above a pot with the words 'Blue Ribbon' on it. In Australia, which had led the world in women's suffrage rights in the 19th century, women sought legal reforms so that adult women could vote and stand for public office in South and Western Australia. The NSW (New South Wales) Group's marching banner featured illustrations of two women, representing 'Australia and Britain', with one saying to the other, 'Trust the Women Mother as I Have Done, created by Australian artist Dora Meeson Coates'.

In North America, Alice Paul and Lucy Burns founded the Congressional Union for Woman Suffrage in 1913, a counterpoint to the National Association Opposed to Woman Suffrage established in 1911 in New York City by Josephine Jewell Dodge. And in England, the Women's Social and Political Union (WSPU) engaged in extreme political protest action, such as bombings, arson and assassination attempts, the most tragic and dramatic action being Emily Davison's 'protest death' in front of King George V's horse at the 1913 Epsom Derby. An illustration on the front page of the *Suffragette* journal showed Davison depicted as an angel and martyr who 'died for women'. In addition, the WSPU became well-known for its use of promotional and commercial imagery, which employed a purple, green and white colour scheme, to create legitimacy for the organization. Davison, and others, also went to prison for their cause, and in 1910, Fay Hubbard published *Memories of Winson Green Gaol*, including illustrations from Mabel Capper's WSPU prisoner's scrapbook.

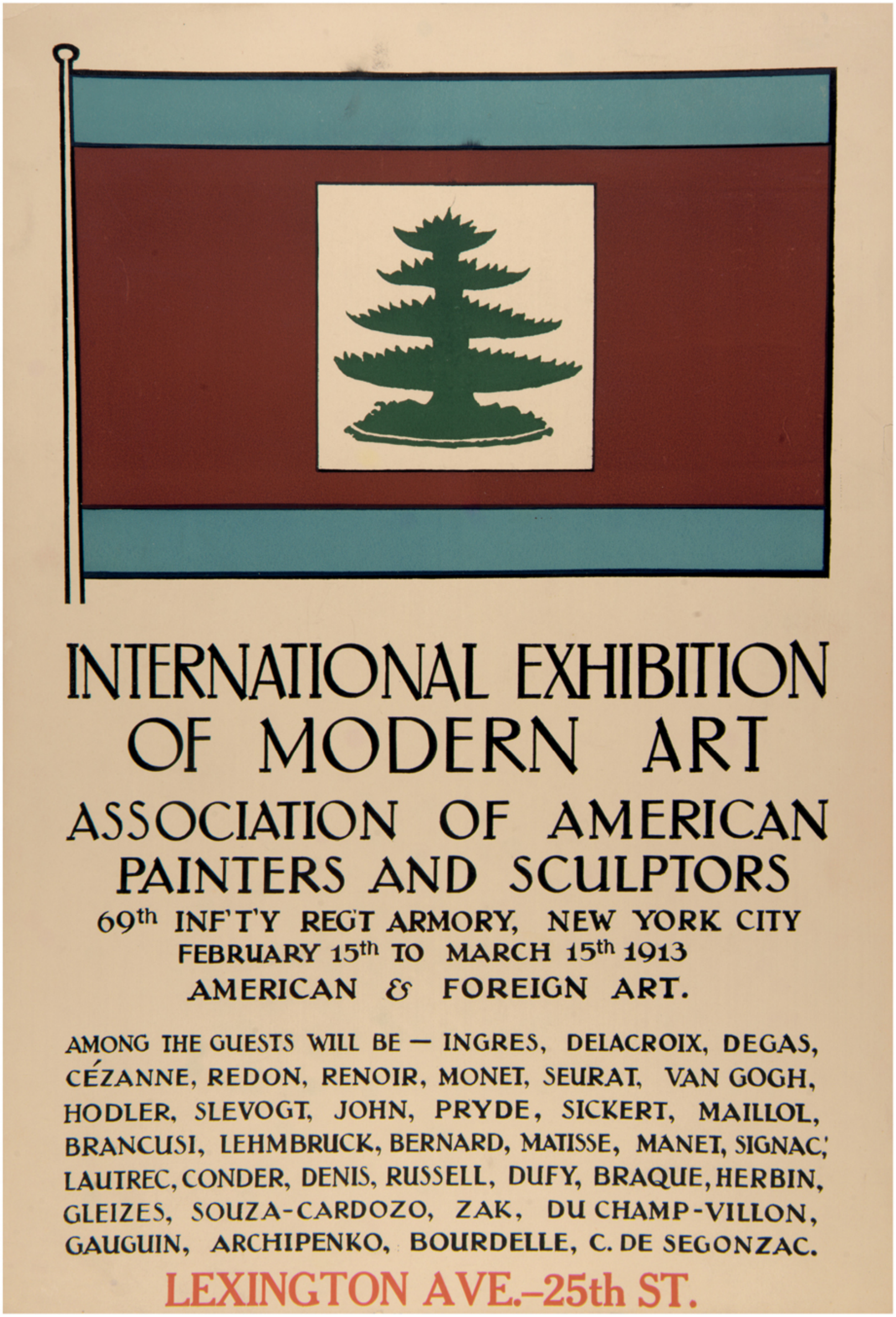

VOTES FOR WOMEN
1D
VOTES FOR WOMEN
WANTED
H.M.Dallas.
EVERYWHERE!

60 Hilda Dallas, poster advertising the weekly suffragette newspaper *Votes for Women*, 1909

The artist Hilda Dallas (1878–1958), who was born in Japan to British parents and had attended the Slade School of Fine Art in London, produced illustrated posters for the feminist cause, including this one from 1909 advertising the Suffragette magazine *Votes for Women*.**[60]** Dallas was a member of a group of artists called Suffrage Atelier, their main purpose being to produce public art in support of women's suffrage. Dallas's contemporary Alfred Pearse (1855–1933), a co-founder of Suffrage Atelier alongside Laurence and Clemence Housman, also created many illustrated posters in support of the Suffragette cause, with some of his posters depicting women being tortured in prison for their beliefs. For their public demonstrations, the Suffragettes made many of their own protest banners themselves, usually with the use of heavy black or white type. The movement was suspended at the outbreak of the First World War, when women focused on contributing to the war effort, working in munitions factories, for the Red Cross in field hospitals and on the land. However, women were gradually enfranchised from 1918, and the 1928 Equal Franchise Act finally granted women equal voting rights.

New Futures in Art

One of the key events in the Western arts calendar of this era was the Armory Show of 1913, a vast international exhibition of modern art that opened in New York City, organized by the Association of American Painters and Sculptors. This essentially brought American artists and illustrators into direct contact with current art movements, mainly coming from Europe. Fauvism, Cubism and Futurism were all represented in the show, and their visual vocabularies – involving the fragmentation and reordering of the picture plane – would soon filter through into both commercial and fine-art practice in North America, where previously Realism had dominated. The logo for the show, designed by artist and exhibition organizer Walter Kuhn (1877–1949), depicted an evergreen tree that referenced flags from pre-revolution Massachusetts, placed onto a red flag with two horizontal light blue stripes – this design symbolized the 'New Spirit' in American fine-art practice.**[61]** These new ways of thinking in art were not universally embraced, as seen in John French Sloan's (1871–1951) satirical cartoon *There was a cubic man…*, published in *The Masses* in 1913.**[62]**

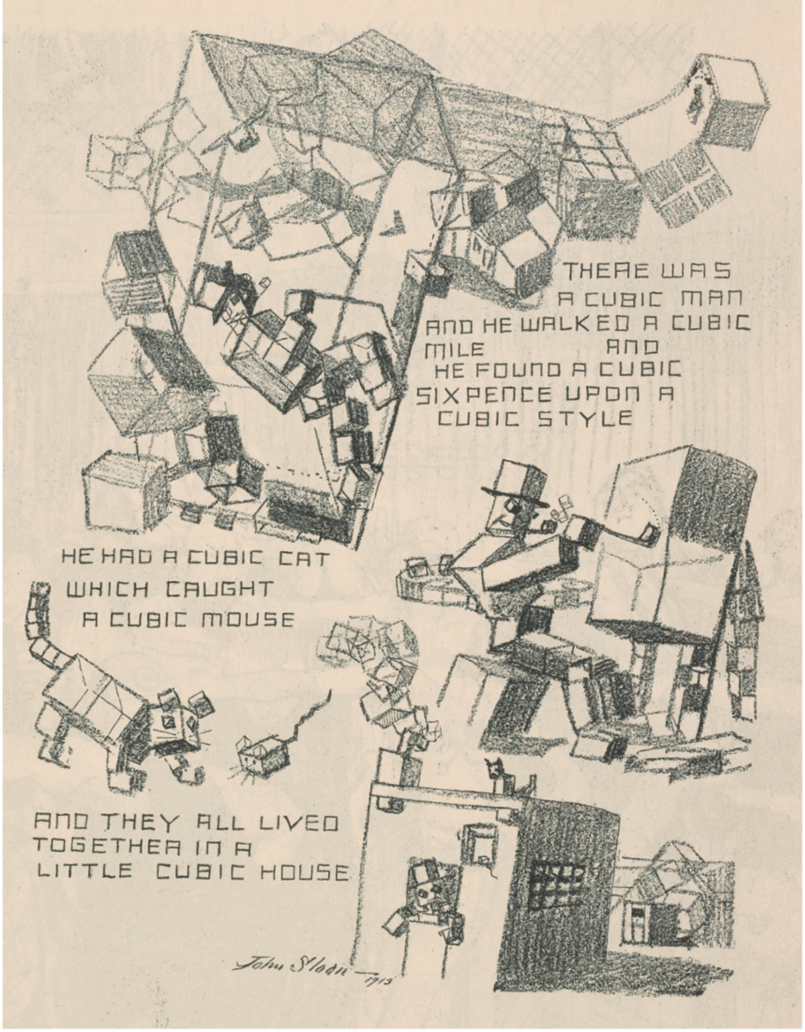


INTERNATIONAL EXHIBITION
OF MODERN ART
ASSOCIATION OF AMERICAN
PAINTERS AND SCULPTORS
69th INF'T'Y REG'T ARMORY, NEW YORK CITY
FEBRUARY 15th TO MARCH 15th 1913
AMERICAN & FOREIGN ART.

AMONG THE GUESTS WILL BE — INGRES, DELACROIX, DEGAS, CÉZANNE, REDON, RENOIR, MONET, SEURAT, VAN GOGH, HODLER, SLEVOGT, JOHN, PRYDE, SICKERT, MAILLOL, BRANCUSI, LEHMBRUCK, BERNARD, MATISSE, MANET, SIGNAC, LAUTREC, CONDER, DENIS, RUSSELL, DUFY, BRAQUE, HERBIN, GLEIZES, SOUZA-CARDOZO, ZAK, DU CHAMP-VILLON, GAUGUIN, ARCHIPENKO, BOURDELLE, C. DE SEGONZAC.

LEXINGTON AVE.–25th ST.

61 Unknown artist, poster for *The Armory Show*, screenprint with text in letterpress, *c.* 1913


THERE WAS
A CUBIC MAN
AND HE WALKED A CUBIC
MILE AND
HE FOUND A CUBIC
SIXPENCE UPON A
CUBIC STYLE
HE HAD A CUBIC CAT
WHICH CAUGHT
A CUBIC MOUSE
AND THEY ALL LIVED
TOGETHER IN A
LITTLE CUBIC HOUSE
John Sloan 1913

62 John French Sloan, *There was a cubic man…*, from *The Masses*, 1913

Artistic higher education, which included illustrative practice, continued to expand globally. India would see the arrival of the nationalist Bengal school at the turn of the century, and the Indian Society of Oriental Art in 1907. In Great Britain, at the Slade School of Fine Art in London, a group photograph of 1905 – thirty-four years after the school's inception – provided a concrete example of an improvement in access for women to art and design higher education, showing four-fifths women to one-fifth men. In China, the Tsinghua University opened in Beijing in 1911, while America had seen the opening of the Howard Pyle School of Illustration Art in Delaware in 1900.

Cubism, Futurism, Symbolism and Suprematism

The release from, or, perhaps more accurately, the active rejection of, an academic realism and classicism in fine art led to unprecedented visual invention, fuelled by theoretical and scientific intellectual exploration. Following on from Impressionism and Post-Impressionism, these new movements included Fauvism, Futurism, Orphism and Cubism. Futurism, in particular, started in Italy as a movement focused on the ardent celebration of speed and technology, perhaps an accurate reflection of this era as national preparations for armed conflict gradually escalated. Though these new ways of seeing were not widely taken up by illustrators, perhaps because their clients preferred a representational approach to image-making, they would in due course have an influence on the future direction of illustration.

In 1907, Pablo Picasso (1881–1973) created his seminal Cubist image, *Les Demoiselles d'Avignon*, innovatively fusing African, Iberian and Asian artistic sources with Western approaches. In partnership with Georges Braque (1882–1963), Picasso's style developed into Analytic Cubism, followed by Synthetic Cubism, which involved the inclusion of collage elements, different textures, surfaces, papier collé and a large variety of merged subject matter. Never predictable, Picasso would soon follow these experiments with a return to Neoclassicism and what would later become known as Surrealism. He was also a prolific illustrator: during his career, he created illustrations for over 150 books, including Balzac's *Le Chef-d'Oeuvre Inconnu* (first published in 1931) and *Lysistrata* (first published in 1934).

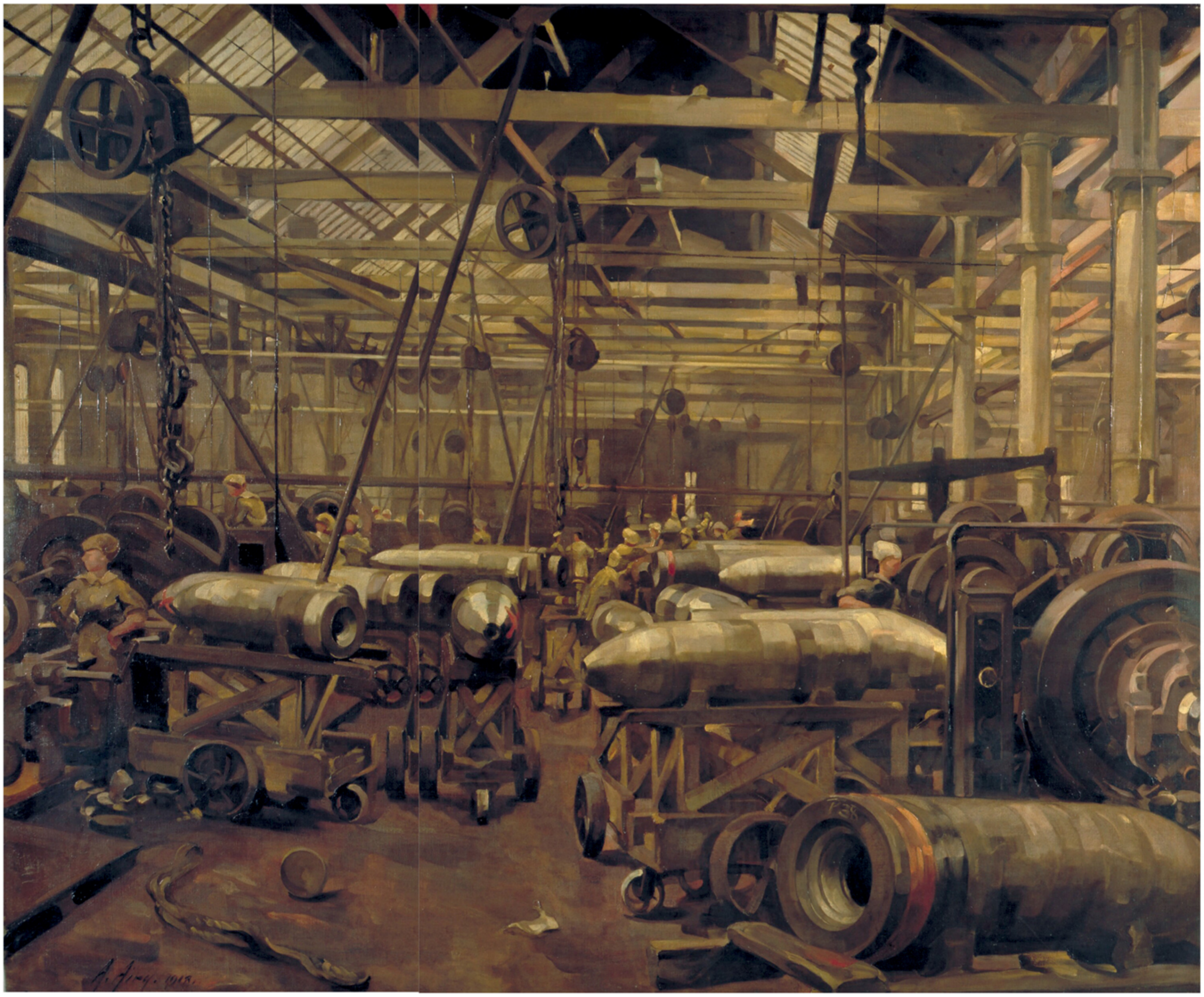
In Austria, the painter Gustav Klimt (1862–1918) proved to be one of the last great Symbolists of his generation. He had a priest-like dedication to his art and was a true Bohemian. He had a strong work ethic, was private and monk-like, and wore long robes – all adding to his mystique. In his early career, having studied at the Vienna School of Decorative Art, he became a painter of comparatively conventional classical murals and architectural decorations. His life-long partner was the fashion designer Emilie Louise Flöge. Klimt's iconic painting *The Kiss* (1907–8) is believed to be of the two of them, created during the artist's 'Golden Phase' – the term being a reference to his use of gold paint on the canvas. His focus on both fashion and portraiture has proved a lasting influence on fashion illustrators and fashion designers. Klimt would also act as a mentor to Egon Schiele (1890–1918), who would bring his own influence on the field of illustration, though through a more unsettling, Expressionist visual language.

In Russia, the Suprematists, who believed in depicting the primacy of human feeling beyond a figurative representation of the world, made bold, abstract art that involved the employment of geometric forms. Kazimir Malevich (1879–1935), born in Ukraine to a Polish family, coined the term Dynamic Suprematism in the title of a 1915 work, which he said connected with the 'supremacy of pure feeling in art'. Malevich was joined by fellow Suprematist Lyubov Popova (1889–1924), as well as Alexander Rodchenko (1891–1956), who would in time become a Constructivist, and who also produced advertising posters for *Kinopravda* ('Film Truth'), a film experience consisting of a series of newsreels.

Illustrators Working in an Era of Global Conflict

In Western Europe, many fine artists focused on creating a sobering visual commentary on the effects of the First World War. With the advent of the war, a great many illustrators created government-commissioned work for information and propaganda purposes, both as a form of visual reportage from the battlefields and to show the preparations and support systems for war at home, as well as the terrible suffering incurred and the celebrations for the victors when the war was finally over.

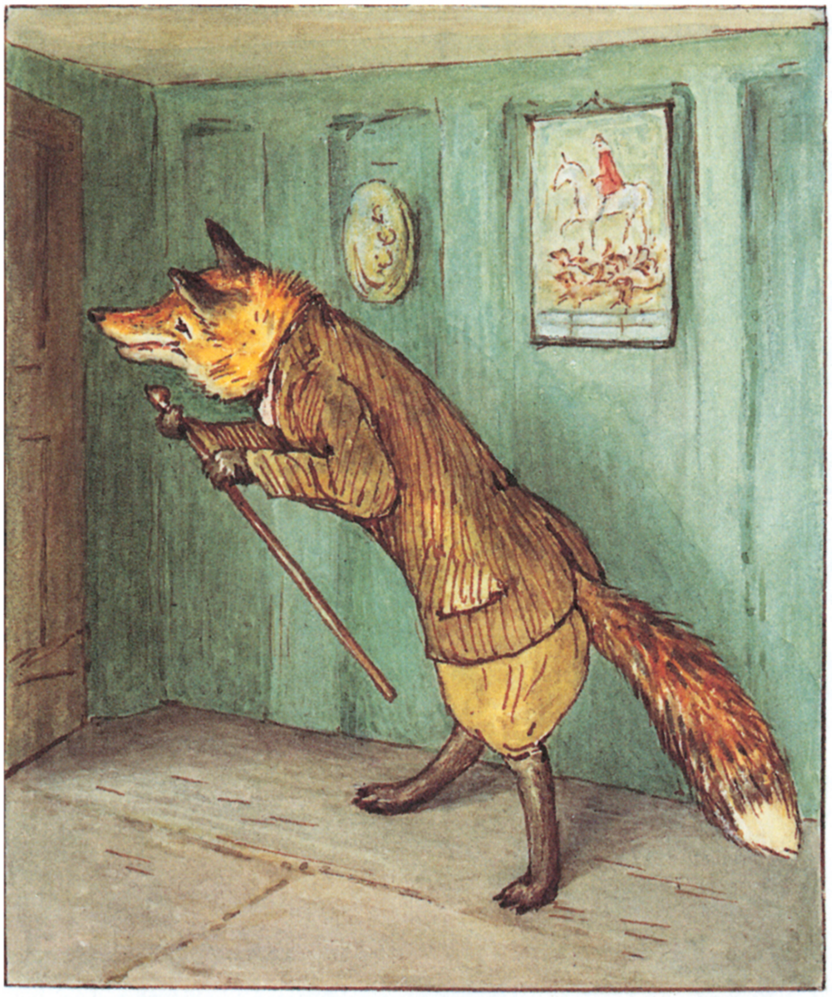
Prominent wartime illustrators in Great Britain included Anna Airy (1882–1964), who worked in a Realist tradition, as seen in her commission from the Munitions Committee of the Imperial War Museum to produce four large-scale paintings of seminal images of heavy industry connected to the national war effort, such as this depiction of a munitions factory staffed by women.[63] Olive Mudie-Cooke (1890–1925) was another painter and illustrator who was commissioned by the Imperial War Museum to record soldiers' life up-close on the front line of battle while she was serving as an ambulance driver in both France and Italy. Other British war illustrators included W.B. King (1880–1927), who created powerful, stylistically realistic posters, including those in support of charity relief in the 'Near East', including Armenia, Greece, Syria and Persia, and to encourage women to play their part in the war effort; E.V. Kealey (n.d.), who in 1915 created the seminal war poster *Women of Britain Say, Go!*, Eric Kennington (1888–1960), an official war artist and illustrator in both world wars whose work pulled no punches in showing the devastation and chaos of war; and Muirhead Bone (1876–1953), whose First and Second World War-related architectural and landscape work showed the unprecedented scale of the destruction wreaked during these conflicts.



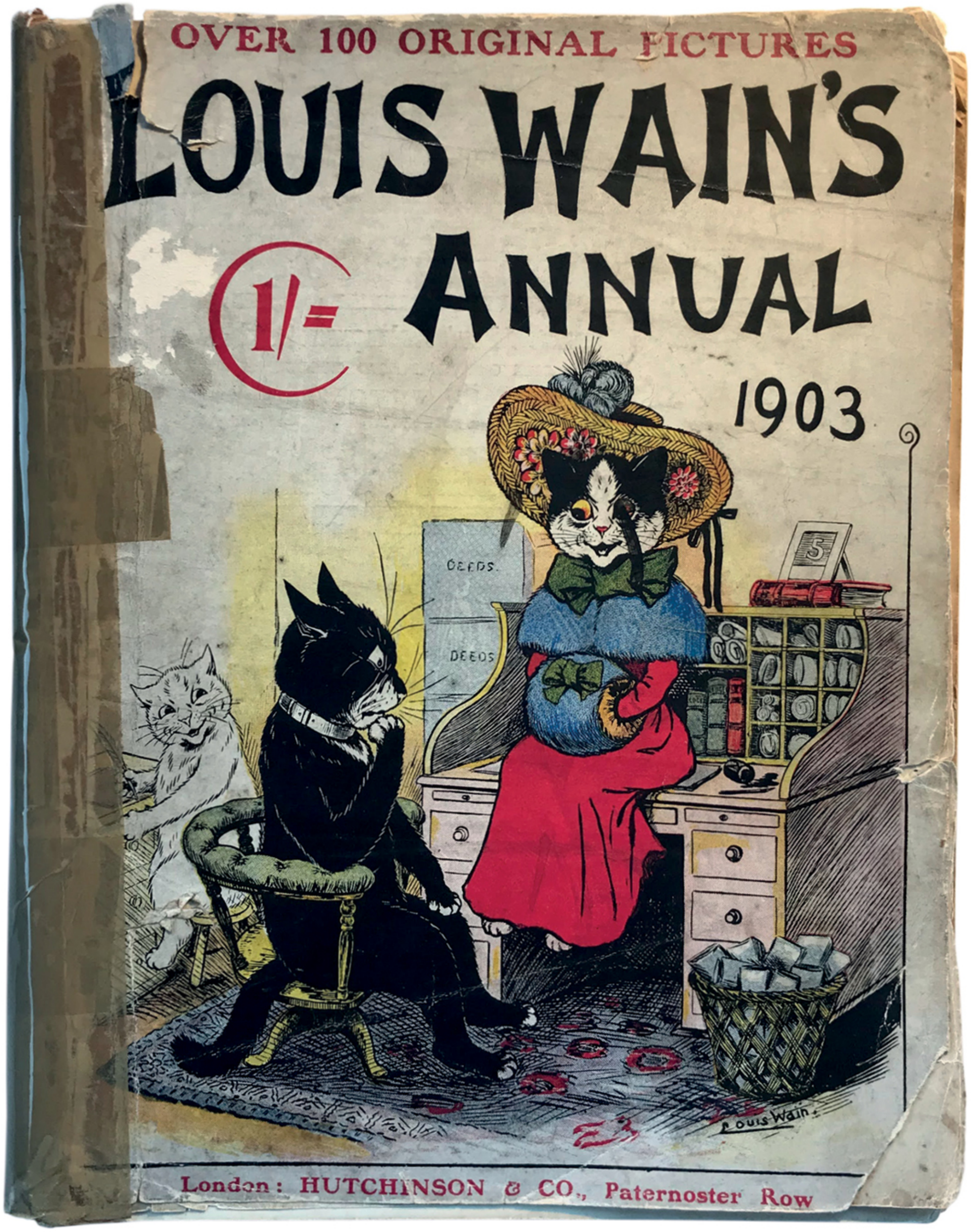
63 Anna Airy, *Shop for Machining 15-inch Shells: Singer Manufacturing Company, Clydebank, Glasgow*, oil on canvas, 1918

Also in Great Britain, Beatrix Potter (1866–1943) was of particular note as an author-illustrator of children's literature, with one of the broadest global reaches. Taught by governesses, and to some extent sheltered from other children in her own childhood, she became a botanical illustrator, specializing in mycology (the study of fungi), before writing and illustrating her first book for children, *The Tale of Peter Rabbit* (1901). She lived in the Lake District, a mountainous region in the far north of England, and based many of her children's stories on local landmarks, as well as on local people, sometimes only thinly disguised. She continued in an anthropomorphic tradition, creating characters and narratives that would be adapted as ballet, film and animation. In this illustration, as the fox, Mr Tod, flexes towards Mr Bouncer Bunny's door, cane in hand, one can feel the very real threat that he poses, his intention being to steal Bouncer Bunny's children and to cook and eat them.**[64]** Potter's lesser-known British contemporary, Louis Wain (1860–1939), also focused on anthropomorphic illustration work, mainly with cats. In

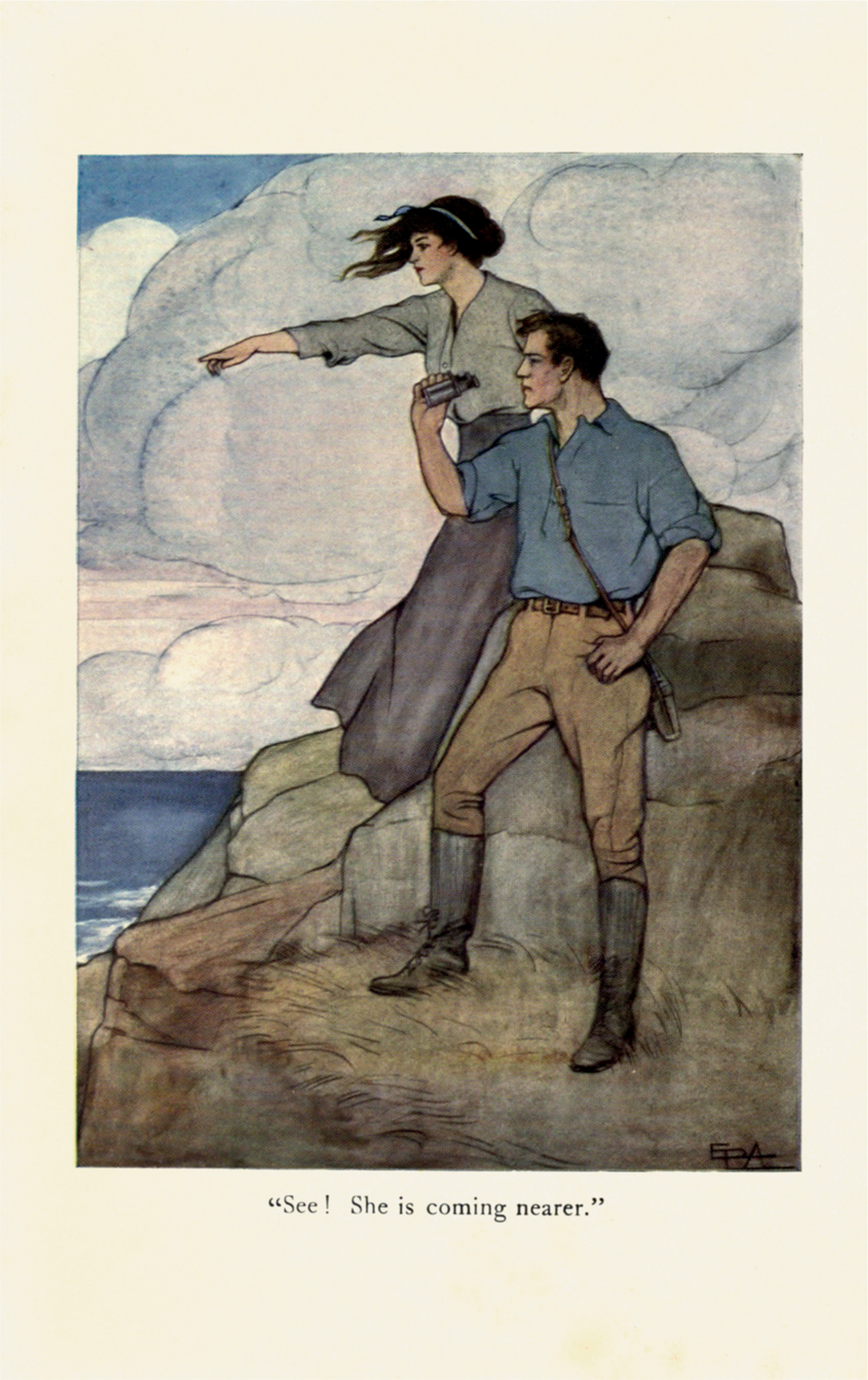
1903, he published *Louis Wain's Annual*, and in his later work he included psychedelic elements such as heavy patterning and a vivid, non-Realist use of colour that prefigured some of the illustration work produced during the 1960s Counterculture movement.**[65]** In 1907, Wain travelled to New York and produced comic strips, such as *Cats About Town* and *Grimalkin*, for newspapers owned by the publishing tycoon William Randolph Hearst, before returning to Britain.



64 Beatrix Potter, *The Tale of Mr. Tod*, 1912


OVER 100 ORIGINAL PICTURES
LOUIS WAIN'S
1/-
ANNUAL
1903
DEEDS
DEEDS
5
Louis Wain
London: HUTCHINSON & CO., Paternoster Row

65 Louis Wain, *Louis Wain's Annual,* 1903



"See! She is coming nearer."

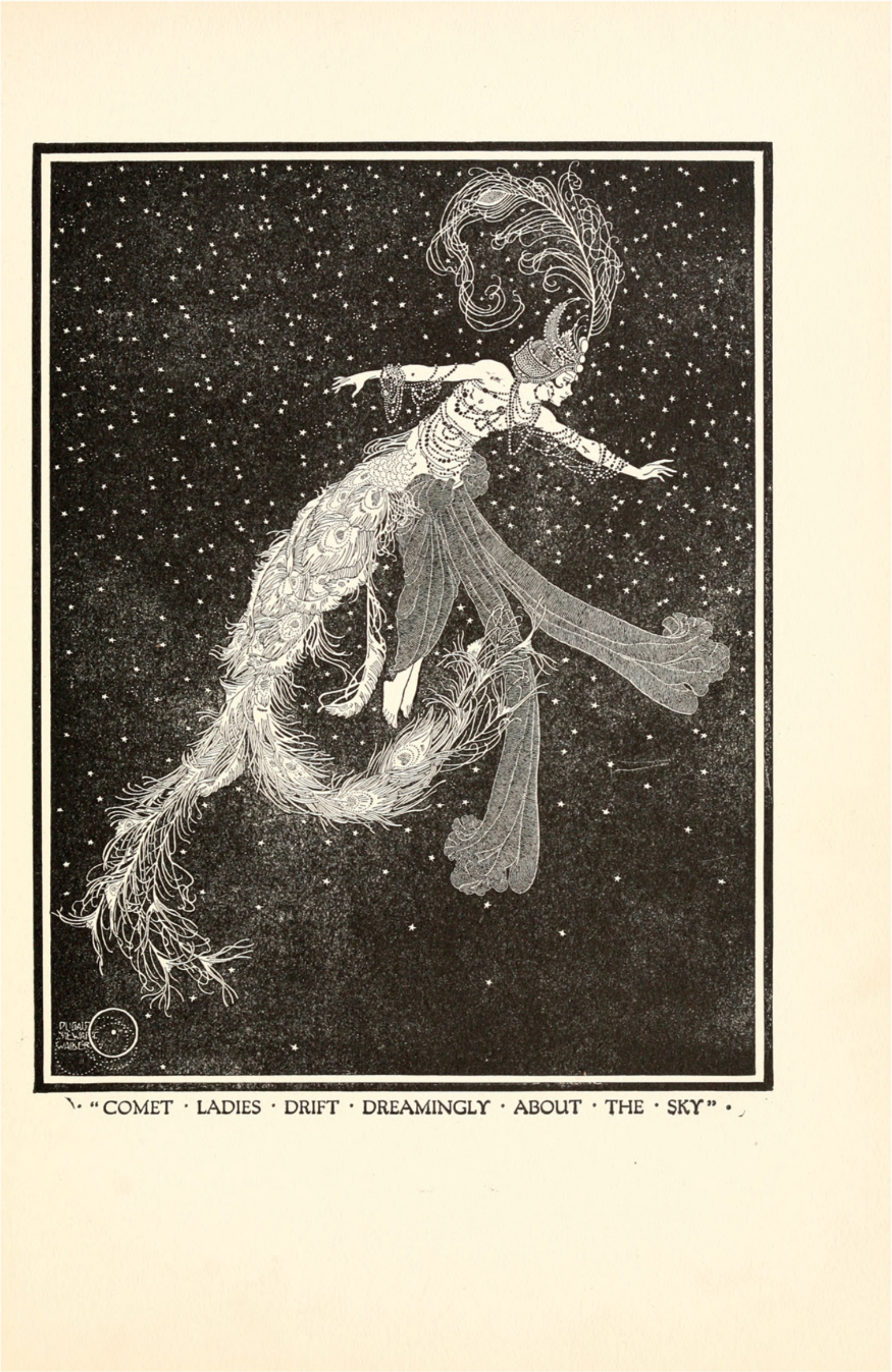
66 Elenore Plaisted Abbott, frontispiece for Jay Cady's *The Stake: A Story of the New England Coast*, 1912

Elenore Plaisted Abbott (1875–1935) was a prominent American book illustrator, scenic designer and painter – her work included illustrations for *Grimms' Fairy Tales*, *Robinson Crusoe* and *Kidnapped*. She was educated at three different art schools in

Philadelphia and Paris and was to influence Howard Pyle (see Chapter 3). Plaisted Abbott was seen as an example of the 'New Woman' emergent from the late 19th century – independent women seeking radical change. Plaisted Abbott's cover for the fictional book *The Stake: A Story of the New England Coast* by Jay Cady, published in 1912, shows the influence of both Romanticism and Art Nouveau in her illustrative practice.**[66]** Abbott's contemporaries included Ethel Franklin Betts Bains (1877–1959), who illustrated for women-oriented publications and children's books, and Anna Whelan Betts (1873–1959), who became renowned for depicting elegantly dressed figures in romantic settings and scenarios.

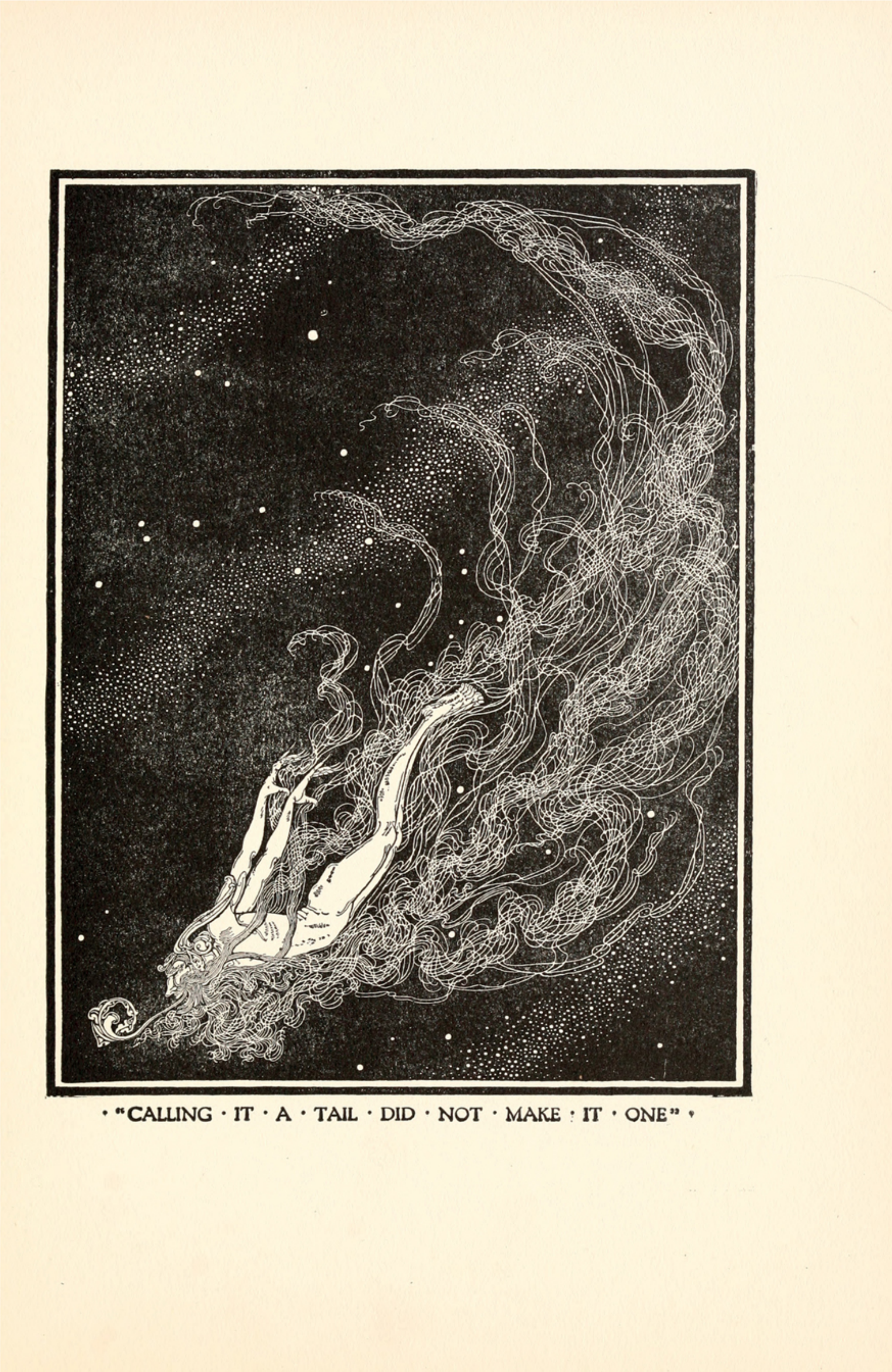
There was also Dugald Stewart Walker (1883–1937), whose exquisite illustration work sat between Art Nouveau and Art Deco. A celebrity illustrator in his time, Walker began his career by making images for *Fairy Tales from Hans Christian Andersen*, published in 1914. He then proceeded to write and illustrate his own collection of short stories for children, titled *Dream Boats and Other Stories – Portraits of Fauns, Fairies, Fishes and Other Pleasant Creatures* (1918), which features the illustrations *Comet Ladies Drift Dreamingly About the Sky* and *Calling it a Tail did not Make it One*, both from the story *The Comet's Tail*.**[67, 68]** They show the refined and highly controlled elegance of Walker's work, which he apparently backed up through his well-maintained, dashing physical appearance.

The afore-mentioned American illustrators Violet Oakley, Elizabeth Shippen Green and Jessie Willcox Smith now became known as 'The Red Rose Girls' – so-named by fellow illustrator Howard Pyle because from 1901 to 1906 they all lived and worked together at The Red Rose Inn in Villanova, a suburb of Philadelphia (see Chapter 3).**[69]** In this illustration by Willcox Smith for the 1916 edition of the children's classic *The Water Babies* by Charles Kingsley, one can see her use of a dramatic shift in scale and tight cropping to intensify the magical underwater meeting between the water baby and a pair of inquisitive fish. In addition, Ellen Bernard Thompson Pyle (1876–1936), who had studied alongside Howard Pyle and married his brother, Walter, produced forty dynamic and technically accomplished covers for the *Saturday Evening Post*, and Margaret Neilson Armstrong (1867–1944), a designer, illustrator and author, became best known for her book covers in an Art Nouveau style, including *Sleepy Hollow* (1899), *Candle Lightin' Time* (1901), *Twenty Centuries of Paris* (1913) and *Camp-fires and Guide-posts* (1921). She also created the *Field Book of Western Wild Flowers* (1914), including her illustration of *Pride of California (Lathyrus Splendens)*, the original watercolour for which is now in the collection of the Metropolitan Museum of Art, New York.


DUGALD STEWART WALKER

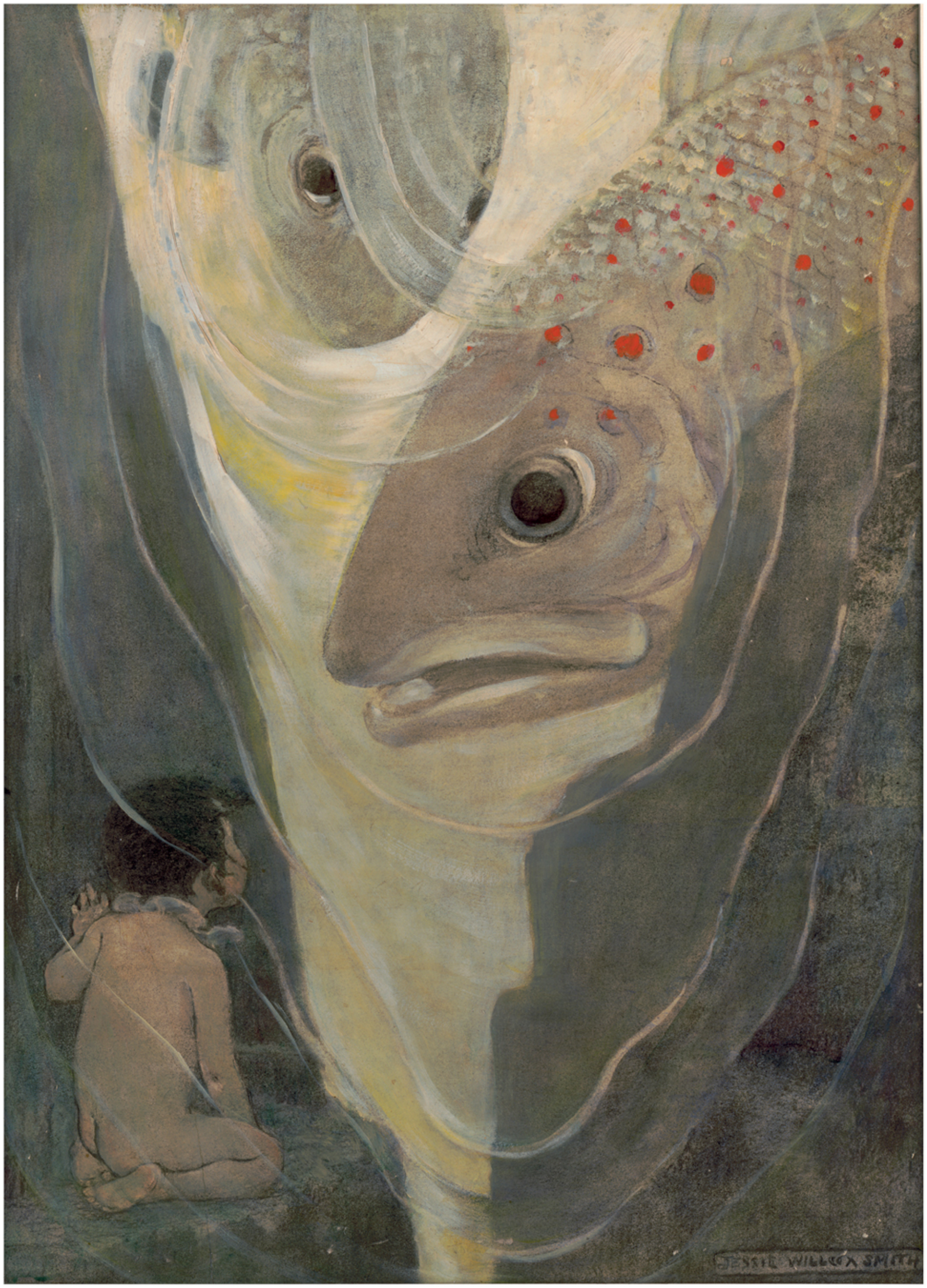
"COMET · LADIES · DRIFT · DREAMINGLY · ABOUT · THE · SKY" ·

67 Dugald Stewart Walker, plate from *Dream Boats and Other Stories,* 1918



• "CALLING • IT • A • TAIL • DID • NOT • MAKE • IT • ONE" •

68 Dugald Stewart Walker, plate from *Dream Boats and Other Stories,* 1918

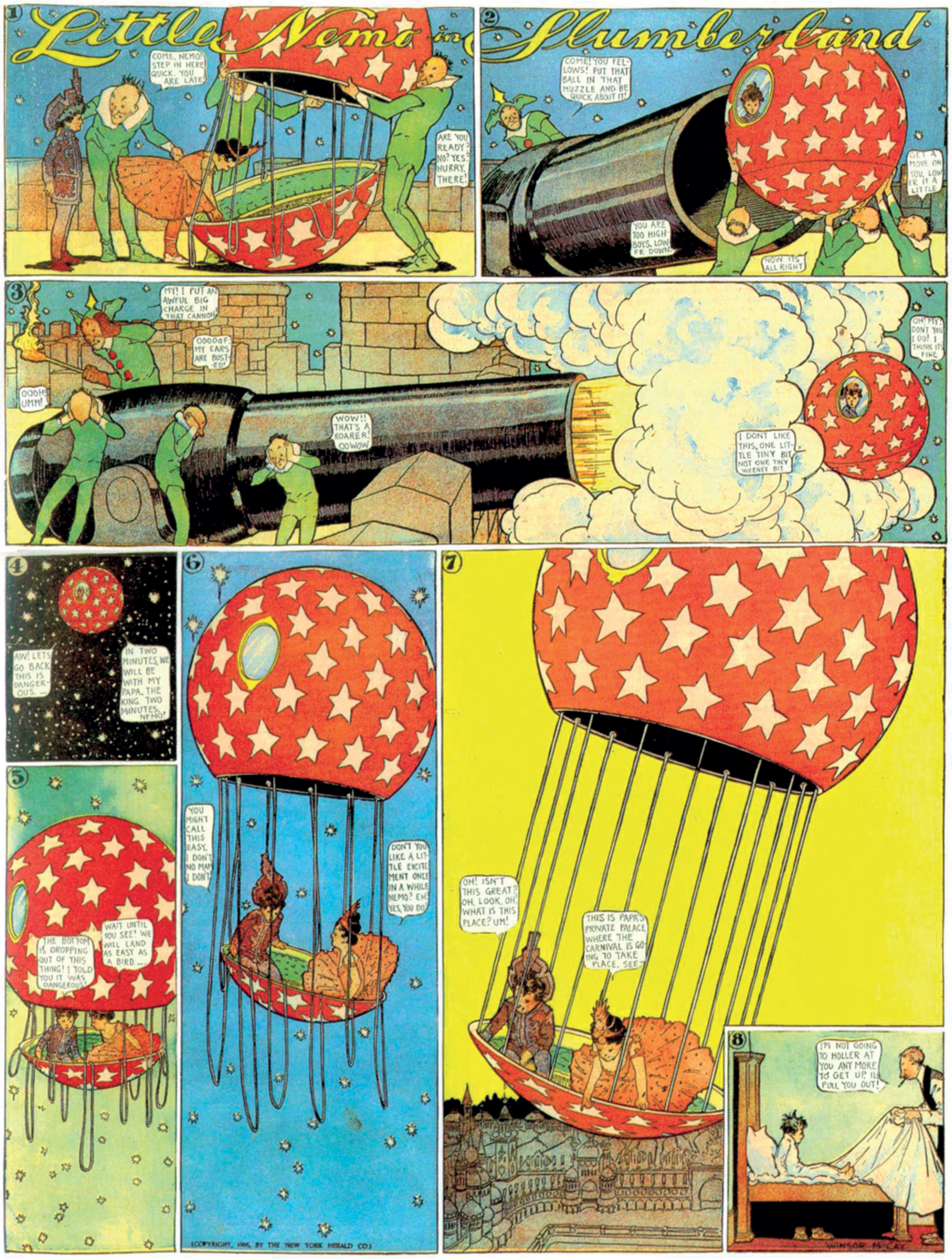


69 Jessie Willcox Smith, oil, watercolour and charcoal illustration for Charles Kingsley's *The Water Babies*, 1916

Also in America, Charles Dana Gibson (1867–1944) achieved substantial success as an editorial and book illustrator, starting his career producing work for *Life* magazine and creating the famous 'Gibson Girl', a personification of an 'ideal' American woman. At one time, Gibson was contracted by *Collier's* magazine to make a hundred illustrations per annum at $1,000 per image, the equivalent of over $3 million per year today. His contemporaries included George Wolfe Plank (1883–1965), who became renowned for his Art Deco covers for *Vogue*, N.C. Wyeth (1882–1945), who became a prolific book illustrator, and Dean Cornwell (1892–1960), a Realist editorial specialist. Frank Schoonover (1877–1972), too, was known for his portrayal of American First World War soldiers, as well as American-themed editorial work. Howard Chandler Christy (1872–1952), who had illustrated impactful war recruitment posters, also created a famous female advertising-oriented character, the 'Christy Girl', another archetype of the idealized American woman. Helen Lansdowne Resor (1886–1964), a keen suffragist, was also of note as an advertising art director who was responsible for the 1916 editorial advert for Woodbury's facial soap for the *Ladies' Home Journal* – this is accredited as the first advertisement to incorporate sexual attraction into the advertising formula, and as such, was a seeming paradox in relation to her own political affiliations.

In the world of American 'pulp fiction' and comics, key figures included James Allen St. John (1872–1957) – who started his career by illustrating war-related propaganda posters before moving into illustrating for 'pulp fiction' and 'fantasy' publications such as *Swords of Mars* – and Winsor McCay (1869–1934). McCay was primarily a comic-book artist, though also a cartoonist and early animator, who created a seminal body of work in comic art, including illustrations for his authored story *Little Nemo in Slumberland*, started in 1905, which he would also make into a short animation in 1911.**[70]** McCay's main character Nemo (from the Greek word meaning 'No Name') dreams himself into different fantastical adventures in his attempt to reach 'Slumberland'.

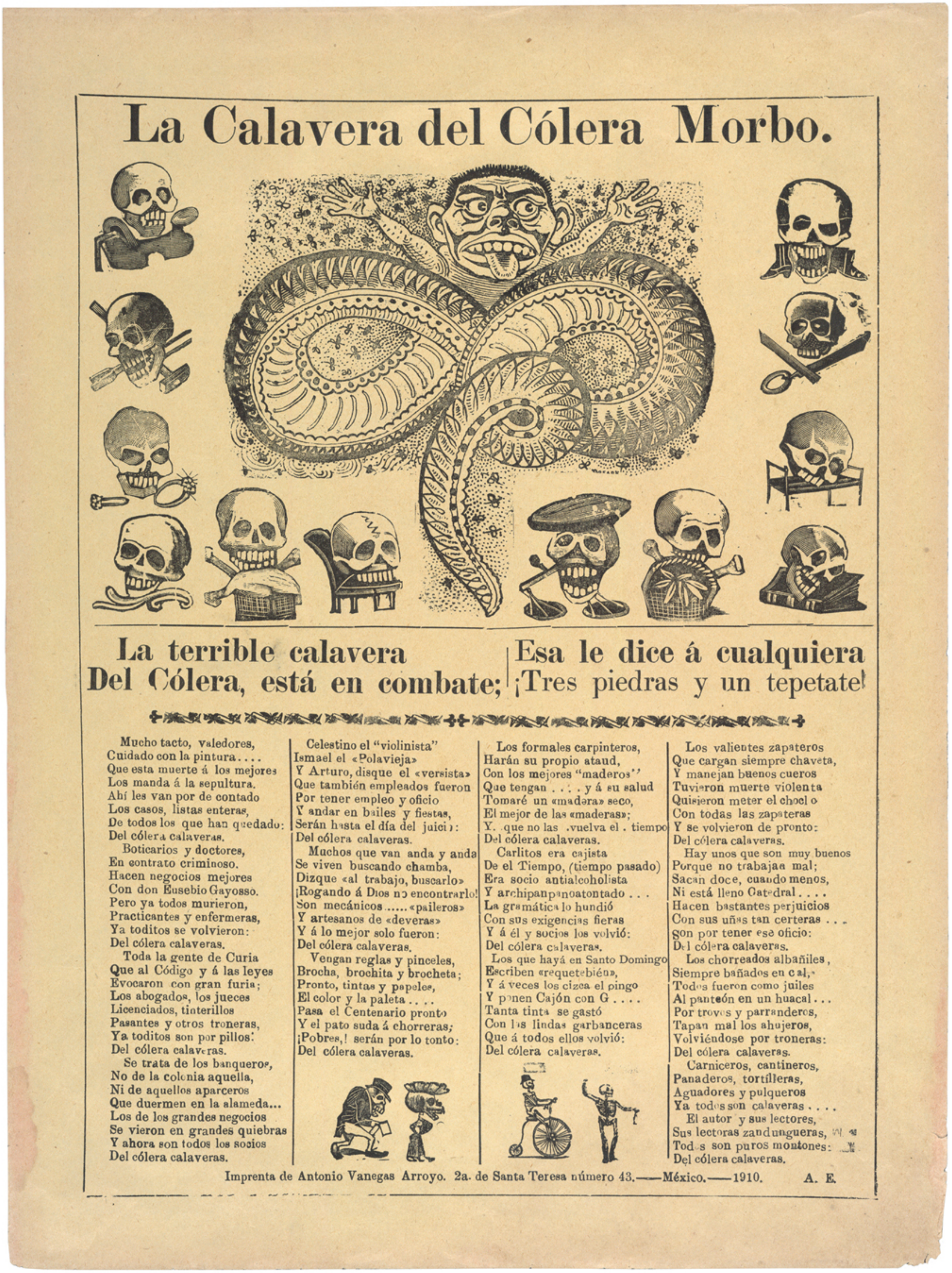
The page shown here is an episode published by the *New York Herald* in 1906, involving a magical journey in a hot air balloon. One can instantly see McCay's notable drawing ability – in terms of his control of perspective and architectural depictions, and his bold and often non-Realist approach to colouring, as well as his constant experimentation with comic panelling and other elements within the genre. For instance, in one episode, his characters start to 'eat' the lettering from the page that they are depicted in. McCay was also recognized for demonstrating a knowledge of the psychology of dreams in *Little Nemo*, and his work became hugely influential on comic artists and other creatives, including film directors. However, it should also be mentioned that McCay's representation of his 'Jungle Imp' characters, highly stereotypical of an Indigenous African child, would likely be considered offensive by modern audiences.


Little Nemo in Slumberland
1
COME, NEMO! STEP IN HERE QUICK. YOU ARE LATE!
ARE YOU READY? NO? YES? HURRY, THERE!
2
COME! YOU FELLOWS! PUT THAT BALL IN THAT MUZZLE AND BE QUICK ABOUT IT!
GET A MOVE ON YOU, LOWER IT A LITTLE
YOU ARE TOO HIGH BOYS. LOWER DOWN!
NOW ITS ALL RIGHT
3
MY! I PUT AN AWFUL BIG CHARGE IN THAT CANNON!
OOOOOF. MY EARS ARE BUSTED!
OOOH! UMM!
WOW!! THAT'S A ROARER! OOWOW
I DONT LIKE THIS, ONE LITTLE TINY BIT NOT ONE TINY WEENEY BIT
OH! MY! DON'T YOU I DO! I THINK IT'S FINE
4
AW! LETS GO BACK THIS IS DANGEROUS. —
IN TWO MINUTES WE WILL BE WITH MY PAPA, THE KING. TWO MINUTES, NEMO!
5
THE BOTTOM IS DROPPING OUT OF THIS THING! I TOLD YOU IT WAS DANGEROUS!
WAIT UNTIL YOU SEE! WE WILL LAND AS EASY AS A BIRD. —
6
YOU MIGHT CALL THIS EASY. I DON'T NO MAM I DON'T
DON'T YOU LIKE A LITTLE EXCITEMENT ONCE IN A WHILE NEMO? EH? YES, YOU DO!
(COPYRIGHT, 1906, BY THE NEW YORK HERALD CO.)
7
OH! ISN'T THIS GREAT? OH, LOOK, OH! WHAT IS THIS PLACE? UM!
THIS IS PAPA'S PRIVATE PALACE WHERE THE CARNIVAL IS GOING TO TAKE PLACE, SEE
8
I'M NOT GOING TO HOLLER AT YOU ANY MORE TO GET UP, I'LL PULL YOU OUT!
WINSOR McCAY

70 Winsor McCay, *Little Nemo in Slumberland*, comic strip from the *New York Herald*, 1906

Other key American illustrators included Maxfield Parrish (1870–1966), whose vibrant, sunlit illustrations depicted intensely poetic and idealistic worlds influenced by Neoclassicism, Edward Penfield (1866–1925), a prolific poster and magazine illustrator for publications such as *Harper's* and *Collier's*, and Wanda Gág (1893–1946), an artist, author and illustrator known for her hugely popular, commercially successful picture book *Millions of Cats* (1928). In the field of editorial work, J.C. Leyendecker (1874–1951), a German American illustrator who started his career as a staff artist at the Chicago-based printing company J. Manz & Company, was renowned for his painterly though Realist editorial and advertising work, brimming with a sense of optimism.

In Mexico, José Guadalupe Posada set up his own lithographic press after the start of the Mexican Revolution in 1910, and worked up until his death in 1913. Posada has since been a huge influence on Latin American illustrators, cartoonists and artists, due to his biting satire and his ability to engage with his audience. Posada made extensive use of the ‘Calavera’ (depictions of the human skull, sometimes with decorative adornments, linked to the Mexican celebration of the Day of the Dead) and images of the human body, or parts of the human skeleton – often partially clothed – to convey political commentary, for example for the magazine *El Jicote*. He also created a popular character called ‘La Calavera Catrina’, using her to mock those Mexicans who aspired to colonial-oriented European aristocratic traditions. In these three examples, one sees Posada using the ‘Calavera’ genre to connect with the subject matters of cholera, electric vehicles and Aguardiente de Parras, an alcoholic beverage.**[71–73]**



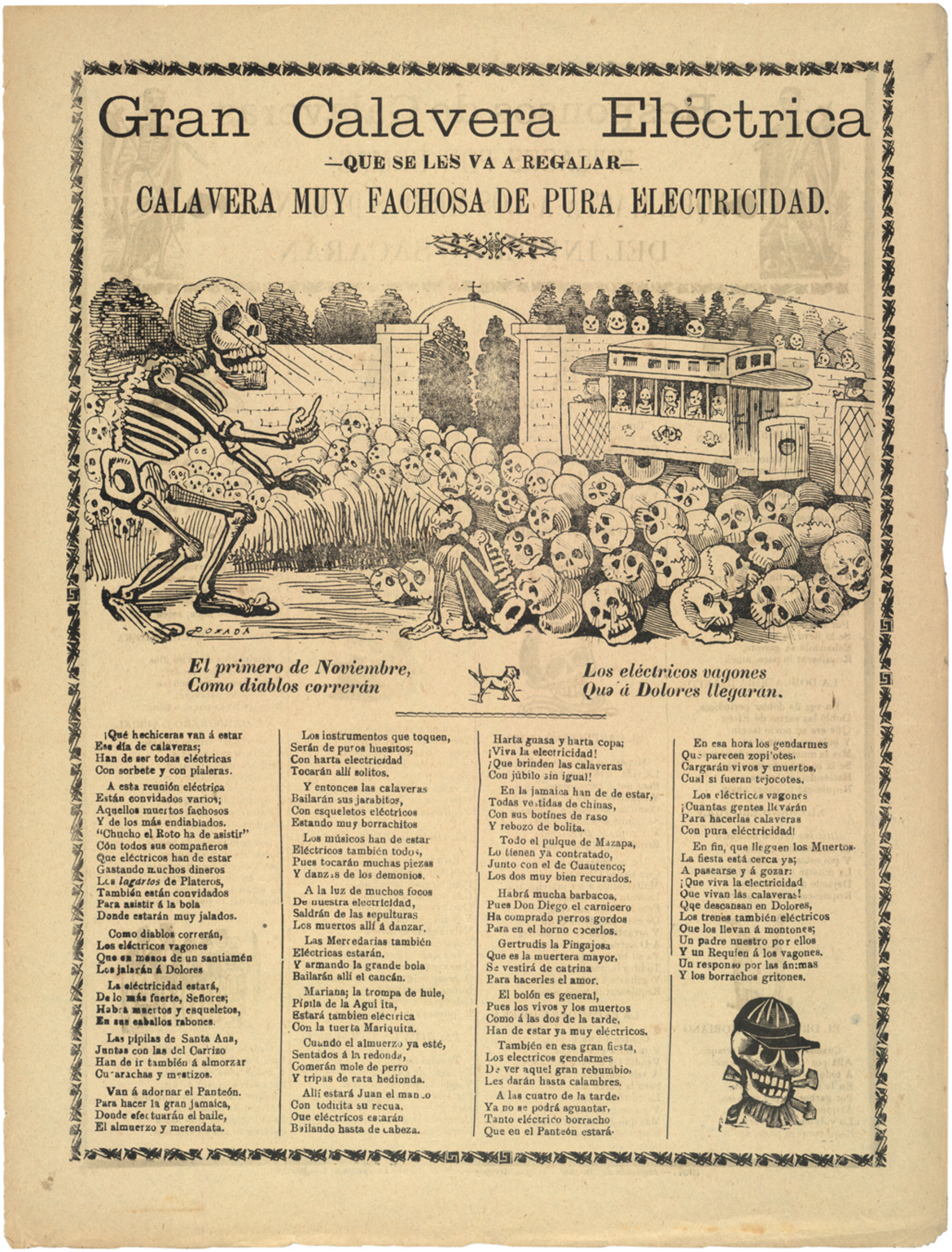
La Calavera del Cólera Morbo.

La terrible calavera
Del Cólera, está en combate;
Esa le dice á cualquiera
¡Tres piedras y un tepetate!

Mucho tacto, valedores,
Cuidado con la pintura....
Que esta muerte á los mejores
Los manda á la sepultura.
Ahí les van por de contado
Los casos, listas enteras,
De todos los que han quedado:
Del cólera calaveras.
Boticarios y doctores,
En contrato criminoso.
Hacen negocios mejores
Con don Eusebio Gayosso.
Pero ya todos murieron,
Practicantes y enfermeras,
Ya toditos se volvieron:
Del cólera calaveras.
Toda la gente de Curia
Que al Código y á las leyes
Evocaron con gran furia;
Los abogados, los jueces
Licenciados, tinterillos
Pasantes y otros troneras,
Ya toditos son por pillos:
Del cólera calaveras.
Se trata de los banqueros,
No de la colonia aquella,
Ni de aquellos aparceros
Que duermen en la alameda...
Los de los grandes negocios
Se vieron en grandes quiebras
Y ahora son todos los socios
Del cólera calaveras.
Celestino el "violinista"
Ismael el «Polavieja»
Y Arturo, disque el «versista»
Que también empleados fueron
Por tener empleo y oficio
Y andar en bailes y fiestas,
Serán hasta el día del juicio:
Del cólera calaveras.
Muchos que van anda y anda
Se viven buscando chamba,
Dizque «al trabajo, buscarlo»
¡Rogando á Dios no encontrarlo!
Son mecánicos...... «paileros»
Y artesanos de «deveras»
Y á lo mejor solo fueron:
Del cólera calaveras.
Vengan reglas y pinceles,
Brocha, brochita y brocheta;
Pronto, tintas y papeles,
El color y la paleta....
Pasa el Centenario pronto
Y el pato suda á chorreras;
¡Pobres,! serán por lo tonto:
Del cólera calaveras.
Los formales carpinteros,
Harán su propio ataud,
Con los mejores "maderos"
Que tengan .... y á su salud
Tomaré un «madera» seco,
El mejor de las «maderas»;
Y. .que no las .vuelva el . tiempo
Del cólera calaveras.
Carlitos era cajista
De el Tiempo, (tiempo pasado)
Era socio antialcoholista
Y archipanpanoatontado ...
La gramática lo hundió
Con sus exigencias fieras
Y á él y socios los volvió:
Del cólera calaveras.
Los que hayá en Santo Domingo
Escriben «requetebién»,
Y á veces los cizca el pingo
Y ponen Cajón con G....
Tanta tinta se gastó
Con los lindas garbanceras
Que á todos ellos volvió:
Del cólera calaveras.
Los valientes zapateros
Que cargan siempre chaveta,
Y manejan buenos cueros
Tuvieron muerte violenta
Quisieron meter el choclo
Con todas las zapateras
Y se volvieron de pronto:
Del cólera calaveras.
Hay unos que son muy buenos
Porque no trabajan mal;
Sacan doce, cuando menos,
Ni está lleno Catedral....
Hacen bastantes perjuicios
Con sus uñas tan certeras ...
Son por tener ese oficio:
Del cólera calaveras.
Los chorreados albañiles,
Siempre bañados en cal,
Todos fueron como juiles
Al panteón en un huacal...
Por trovos y parranderos,
Tapan mal los ahujeros,
Volviéndose por troneras:
Del cólera calaveras.
Carniceros, cantineros,
Panaderos, tortilleras,
Aguadores y pulqueros
Ya todos son calaveras....
El autor y sus lectores,
Sus lectoras zandungueras,
Todos son puros montones:
Del cólera calaveras.

Imprenta de Antonio Vanegas Arroyo. 2a. de Santa Teresa número 43.—México.—1910. A. E.

71 José Guadalupe Posada, *La Calavera del Cólera Morbo* ('The Calavera of the Morbid Cholera'), relief etching with text in letterpress, 1910



Gran Calavera Eléctrica

—QUE SE LES VA A REGALAR—

CALAVERA MUY FACHOSA DE PURA ELECTRICIDAD.

El primero de Noviembre,
Como diablos correrán

Los eléctricos vagones
Que á Dolores llegarán.

¡Qué hechiceras van á estar
Ese día de calaveras;
Han de ser todas eléctricas
Con sorbete y con pialeras.

A esta reunión eléctrica
Están convidados varios;
Aquellos muertos fachosos
Y de los más endiablados.
"Chucho el Roto ha de asistir"
Cón todos sus compañeros
Que eléctricos han de estar
Gastando muchos dineros
Los *lagartos* de Plateros,
También están convidados
Para asistir á la bola
Donde estarán muy jalados.

Como diablos correrán,
Los eléctricos vagones
Que en menos de un santiamén
Los jalarán á Dolores

La eléctricidad estará,
De lo más fuerte, Señores;
Habra muertos y esqueletos,
En sus caballos rabones.

Las pipilas de Santa Ana,
Juntas con las del Carrizo
Han de ir también á almorzar
Cucarachas y mestizos.

Van á adornar el Panteón.
Para hacer la gran jamaica,
Donde efectuarán el baile,
El almuerzo y merendata.

Los instrumentos que toquen,
Serán de puros huesitos;
Con harta electricidad
Tocarán allí solitos.

Y entonces las calaveras
Bailarán sus jarabitos,
Con esqueletos eléctricos
Estando muy borrachitos

Los músicos han de estar
Eléctricos también todos,
Pues tocarán muchas piezas
Y danzas de los demonios.

A la luz de muchos focos
De nuestra electricidad,
Saldrán de las sepulturas
Los muertos allí á danzar.

Las Mercedarias también
Eléctricas estarán.
Y armando la grande bola
Bailarán allí el cancán.

Mariana; la trompa de hule,
Pípila de la Aguilita,
Estará tambien eléctrica
Con la tuerta Mariquita.

Cuando el almuerzo ya esté,
Sentados á la redonda,
Comerán mole de perro
Y tripas de rata hedionda.

Allí estará Juan el manco
Con toditita su recua.
Oue eléctricos estarán
Bailando hasta de cabeza.

Harta guasa y harta copa;
¡Viva la electricidad!
¡Que brinden las calaveras
Con júbilo sin igual!

En la jamaica han de de estar,
Todas vestidas de chinas,
Con sus botínes de raso
Y rebozo de bolita.

Todo el pulque de Mazapa,
Lo tienen ya contratado,
Junto con el de Cuautenco;
Los dos muy bien recurados.

Habrá mucha barbacoa,
Pues Don Diego el carnicero
Ha comprado perros gordos
Para en el horno cocerlos.

Gertrudis la Pingajosa
Que es la muertera mayor,
Se vestirá de catrina
Para hacerles el amor.

El bolón es general,
Pues los vivos y los muertos
Como á las dos de la tarde,
Han de estar ya muy eléctricos.

También en esa gran fiesta,
Los electricos gendarmes
De ver aquel gran rebumbio,
Les darán hasta calambres.

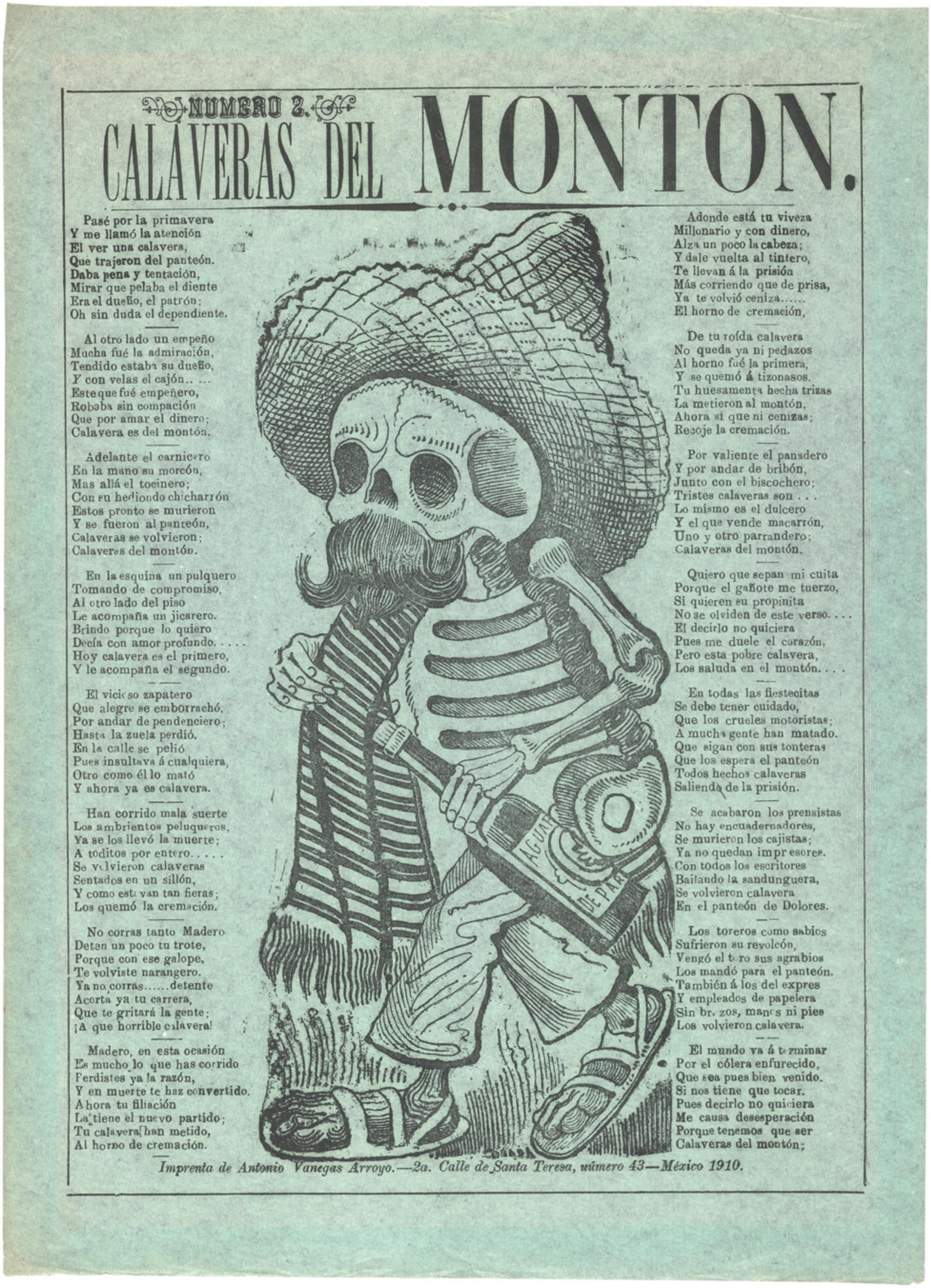
A las cuatro de la tarde,
Ya no se podrá aguantar,
Tanto eléctrico borracho
Que en el Panteón estará.

En esa hora los gendarmes
Que parecen zopilotes,
Cargarán vivos y muertos,
Cual si fueran tejocotes.

Los eléctricos vagones
¡Cuantas gentes llevarán
Para hacerlas calaveras
Con pura eléctricidad!

En fin, que lleguen los Muertos.
La fiesta está cerca ya;
A pasearse y á gozar:
¡Que viva la electricidad
Que vivan las calaveras!
Qqe descansan en Dolores,
Los trenes también eléctricos
Oue los llevan á montones;
Un padre nuestro por ellos
Y un Requien á los vagones.
Un responso por las ánimas
Y los borrachos gritones.

72 José Guadalupe Posada, *Gran Calavera Eléctrica* ('Great Electric Calavera'), relief cuts, 1907



NUMERO 2.

CALAVERAS DEL MONTON.

Pasé por la primavera
Y me llamó la atención
El ver una calavera,
Que trajeron del panteón.
Daba pena y tentación,
Mirar que pelaba el diente
Era el dueño, el patrón;
Oh sin duda el dependiente.

Al otro lado un empeño
Mucha fué la admiración,
Tendido estaba su dueño,
Y con velas el cajón.. ...
Este que fué empeñero,
Robaba sin compación
Que por amar el dinero;
Calavera es del montón.

Adelante el carnicero
En la mano su morcón,
Mas allá el tocinero;
Con su hediondo chicharrón
Estos pronto se murieron
Y se fueron al panteón,
Calaveras se volvieron;
Calaveras del montón.

En la esquina un pulquero
Tomando de compromiso,
Al otro lado del piso
Le acompaña un jicarero.
Brindo porque lo quiero
Decía con amor profundo. . . . .
Hoy calavera es el primero,
Y le acompaña el segundo.

El vicioso zapatero
Que alegre se emborrachó,
Por andar de pendenciero;
Hasta la zuela perdió.
En la calle se pelió
Pues insultava á cualquiera,
Otro como él lo mató
Y ahora ya es calavera.

Han corrido mala suerte
Los ambrientos peluqueros,
Ya se los llevó la muerte;
A toditos por entero. . . . .
Se volvieron calaveras
Sentados en un sillón,
Y como estaban tan fieras;
Los quemó la cremación.

No corras tanto Madero
Deten un poco tu trote,
Porque con ese galope,
Te volviste narangero.
Ya no corras......detente
Acorta ya tu carrera,
Que te gritará la gente;
¡A que horrible calavera!

Madero, en esta ocasión
Es mucho lo que has corrido
Perdistes ya la razón,
Y en muerte te haz convertido.
Ahora tu filiación
La tiene el nuevo partido;
Tu calavera han metido,
Al horno de cremación.

Adonde está tu viveza
Millonario y con dinero,
Alza un poco la cabeza;
Y dale vuelta al tintero,
Te llevan á la prisión
Más corriendo que de prisa,
Ya te volvió ceniza......
El horno de cremación,

De tu roída calavera
No queda ya ni pedazos
Al horno fué la primera,
Y se quemó á tizonasos.
Tu huesamenta hecha trizas
La metieron al montón,
Ahora si que ni cenizas;
Recoje la cremación.

Por valiente el panadero
Y por andar de bribón,
Junto con el biscochero;
Tristes calaveras son . . .
Lo mismo es el dulcero
Y el que vende macarrón,
Uno y otro parrandero;
Calaveras del montón.

Quiero que sepan mi cuita
Porque el gañote me tuerzo,
Si quieren su propinita
No se olviden de este verso. . . .
El decirlo no quiciera
Pues me duele el corazón,
Pero esta pobre calavera,
Los saluda en el montón. . . .

En todas las fiestecitas
Se debe tener cuidado,
Que los crueles motoristas;
A mucha gente han matado.
Que sigan con sus tonteras
Que los espera el panteón
Todos hechos calaveras
Saliendo de la prisión.

Se acabaron los prensistas
No hay encuadernadores,
Se murieron los cajistas;
Ya no quedan impresores.
Con todos los escritores
Bailando la sandunguera,
Se volvieron calavera
En el panteón de Dolores.

Los toreros como sabios
Sufrieron su revolcón,
Vengó el toro sus agrabios
Los mandó para el panteón.
También á los del expres
Y empleados de papelera
Sin brazos, manos ni pies
Los volvieron calavera.

El mundo va á terminar
Por el cólera enfurecido,
Que sea pues bien venido.
Si nos tiene que tocar.
Pues decirlo no quiciera
Me causa desesperación
Porque tenemos que ser
Calaveras del montón;

Imprenta de Antonio Vanegas Arroyo.—2a. Calle de Santa Teresa, número 43—México 1910.

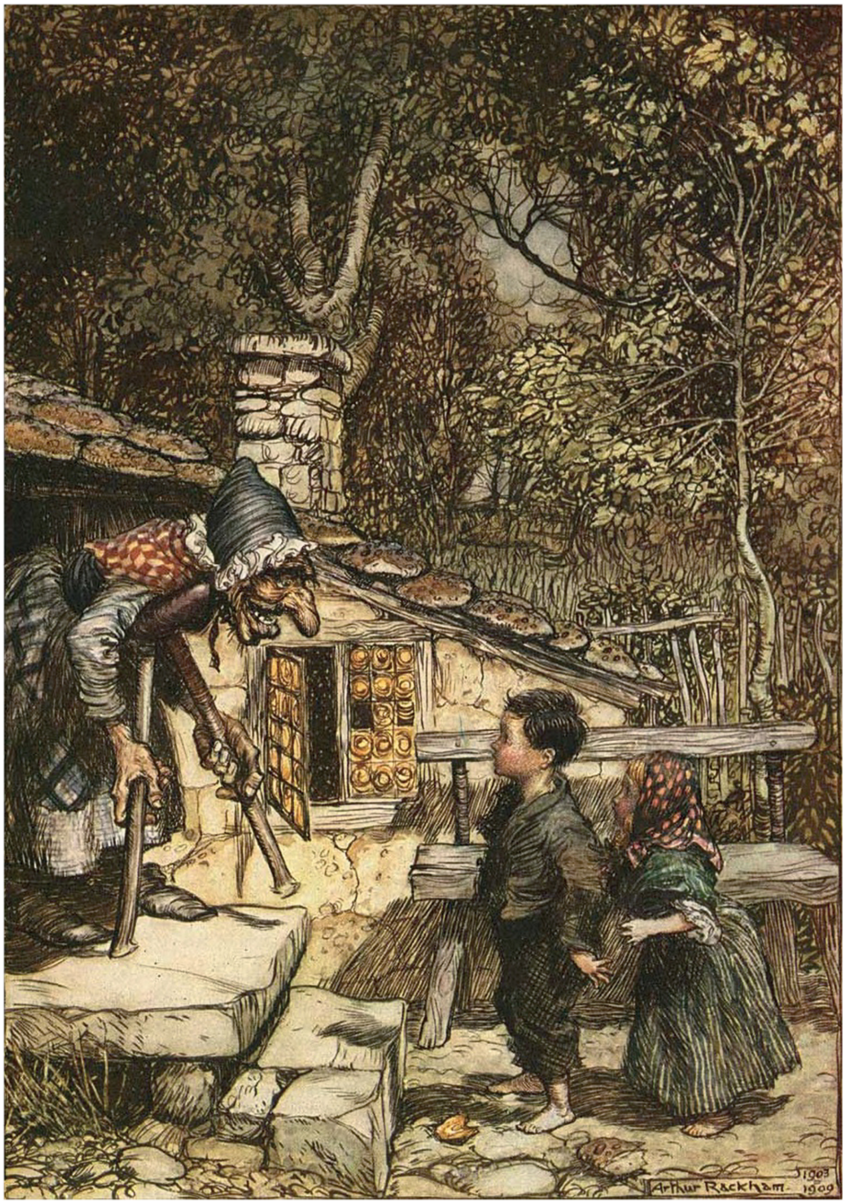
73 José Guadalupe Posada, *Calaveras del Montón, número 2* ('Calaveras from the Heap, number 2'), relief etchings and relief cuts with text in letterpress, 1910

In Europe, Paris continued to be a thriving centre for newspaper, magazine and journal publications. This proliferation was fuelled by the combination of journalism and advertising, which became a commercial model replicated internationally. Georges Barbier (1882–1932), whose elegant illustration work mirrored the beginnings of Art Deco, led a group from the École des Beaux-Arts for twenty years that staff at the fashion magazine *Vogue* nicknamed 'The Knights of the Bracelet', holding their first exhibition in 1911. Barbier's contemporaries included Bernard Boutet de Monvel (1881–1949), a polymath and fashion illustrator, Paul Iribe (1883–1935), Coco Chanel's lover, who created illustrations for *Les Ateliers Martine* in 1918 and for the fashion magazine *Gazette du Bon Ton*, and Georges Lepape (1887–1971), a prolific fashion illustrator. Their contemporary Édouard-Henri Avril (aka Paul Avril) (1849–1928) also worked as a magazine and book illustrator, and then focused on creating erotic illustrations, such as those he made for *De Figuris Veneris: A Manual of Classical Erotica* in 1906, a beguiling compendium of sexual practices. In addition, Charles Martin (1884–1934) produced an abundance of fashion illustrations in an Art Deco style, Edouard Elzingre (1880–1966), a Swiss illustrator, became renowned for his advertising work in travel promotion and his product-oriented posters for brands including Martini, and Élisabeth Sonrel (1874–1953) worked as a painter and illustrator in the Art Nouveau style, as well as gathering influences from Old Masters like Hans Holbein and Sandro Botticelli. She created exquisitely detailed advertising posters for commercial products, as well as for postcards and calendars, before focusing on painting in her later career.

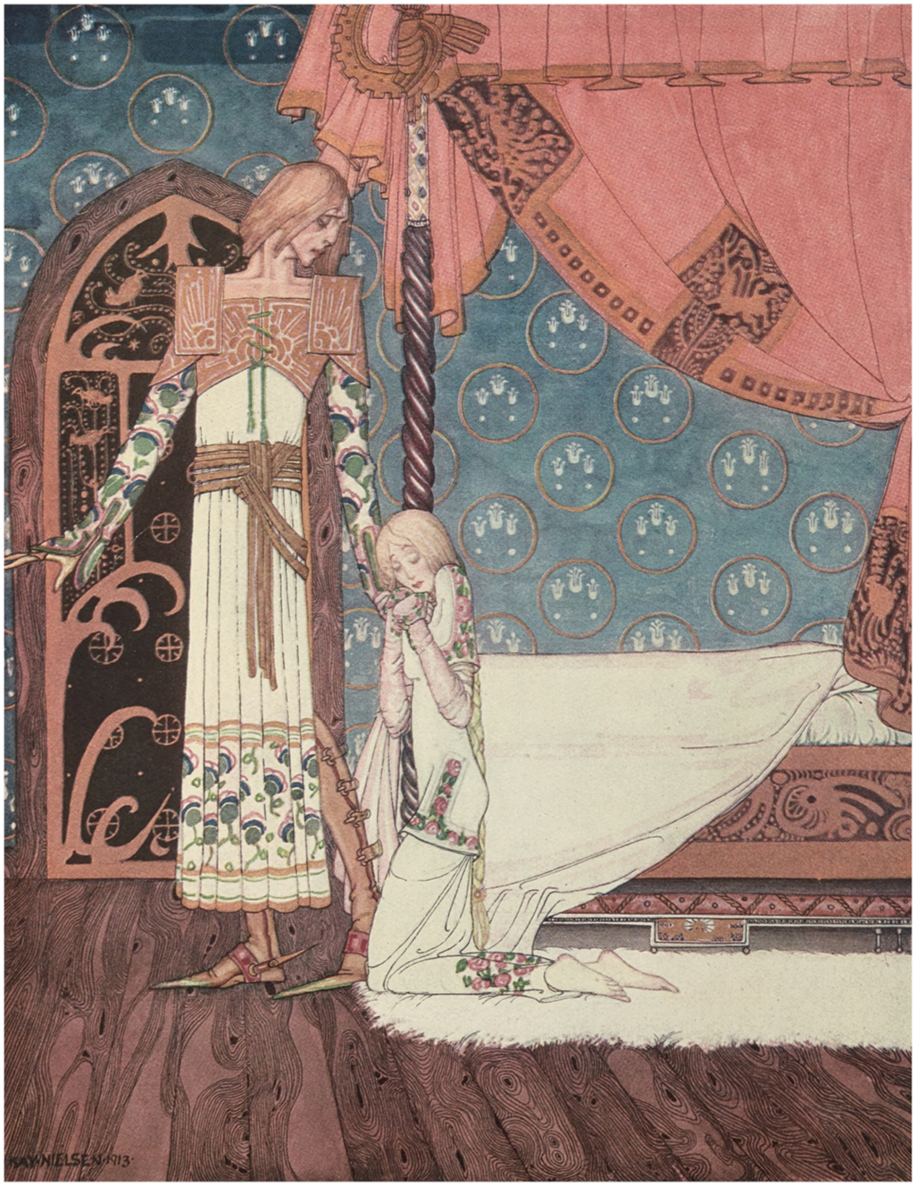
British illustrators of the time included Henry George Gawthorn (1879–1941), who specialized in travel posters, often with seaside scenes, and Arthur Rackham (1867–1939), known primarily as a children's book illustrator, in particular for his macabre illustrations for the Brothers Grimm's fairy tales, such as Hansel and Gretel, seen here. **[74]** Rackham's detailed illustration, dominated by his grotesque depiction of the old lady, who we slowly find out plans to cage and eat the children, is counteracted by the innocence and realism with which he depicts the young boy and girl.

In Russia, Dmitry Mitrohin (1883–1973) specialized in book illustration, with an element of folk art in his work, creating images for Arthur Ransome's book *Old Peter's Russian Tales* and Alexander Pushkin's *Lukomorye* in 1914, and Yevgeny Zamyatin's book *Vezdnoe* in 1916. He became an academic, before returning to book illustration near the end of his career.

In Scandinavia, Sven Brasch (1886–1970) was a prominent Danish designer with a focus on bold, simply rendered film posters. His fellow Dane, Kay Nielsen (1886–1957), continued the Scandinavian tradition in visually rich storytelling, such as with his collection of Norse fairy tales titled *East of the Sun and West of the Moon – Old Tales from the North*, published in 1914.**[75]** His elegant and delicate images, influenced by Art Nouveau and Art Deco, were set within the text and comprised twenty-five colour illustrations and twenty-one black and white illustrations. Nielsen also worked in theatre design and, for a period during his later career, the Walt Disney Studios in Los Angeles employed him to work as an art director on various feature-length animation projects, including *Fantasia*, released in 1940.

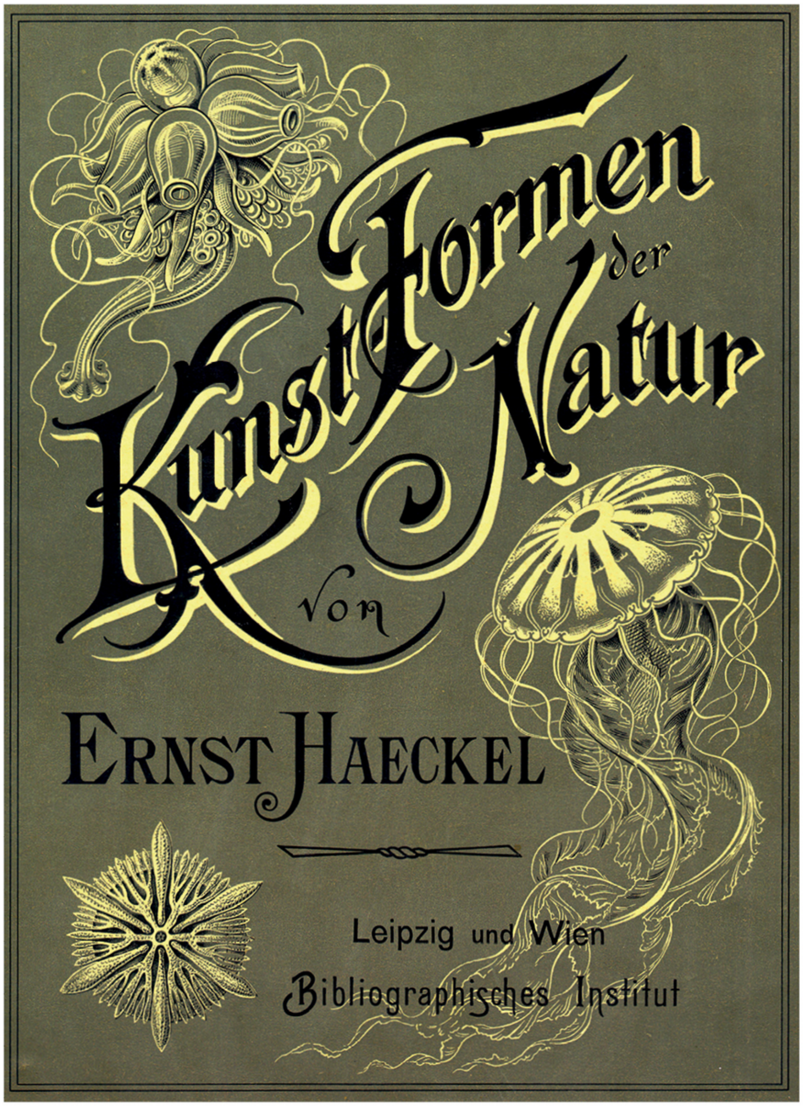

Arthur Rackham
1908
1909

74 Arthur Rackham, *Hansel and Gretel*, illustration for *The Fairy Tales of the Brothers Grimm*, 1909



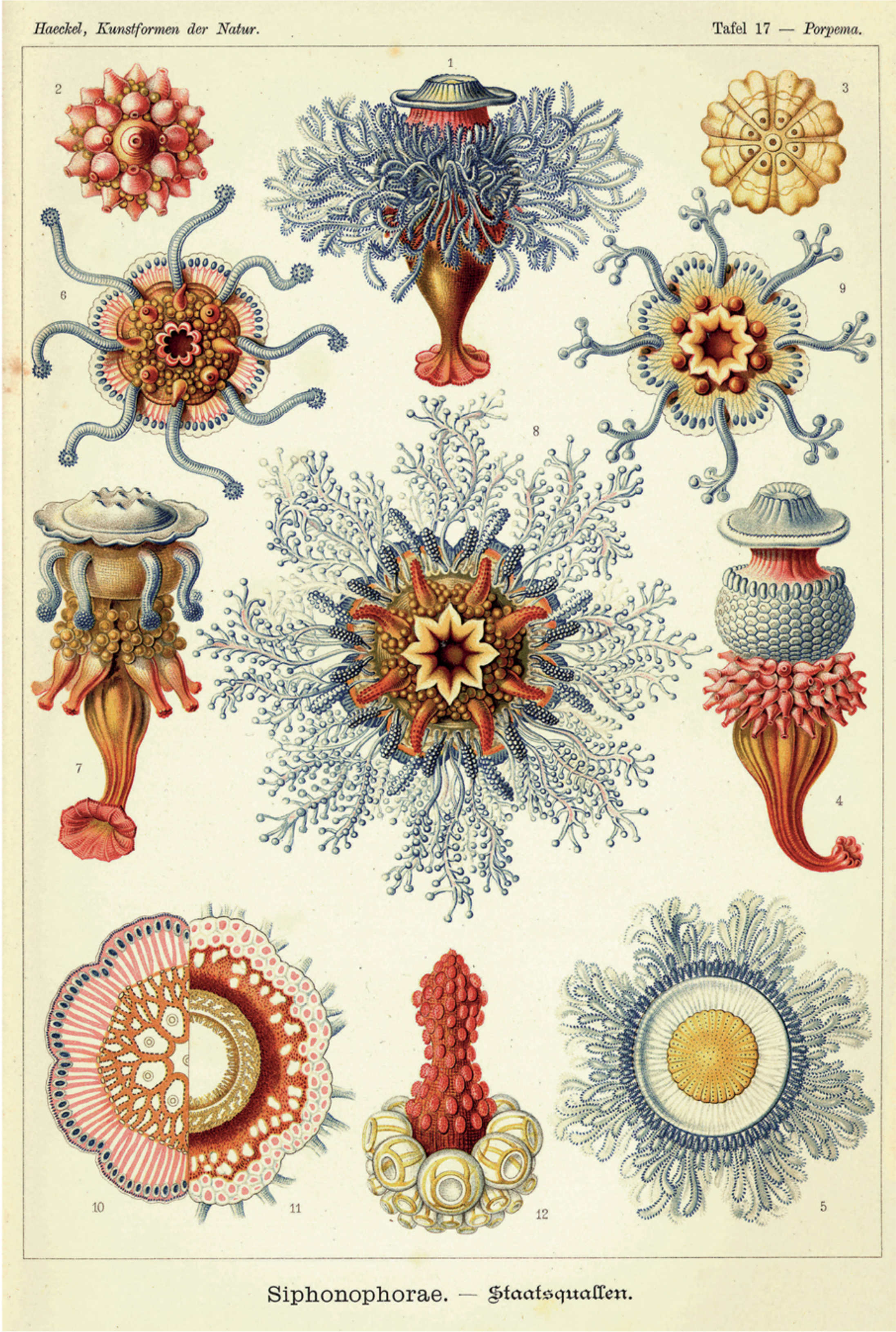
75 Kay Nielsen, plate for *East of the Sun and West of the Moon*, 1914

In Germany, Ernst Haeckel (1834–1919), a highly productive artist and illustrator as well as a Professor of Zoology for forty-seven years at the University of Jena near Leipzig, became popular, though he has now become a highly problematic character for the contemporary audience to unravel. His advocacy and promotion of certain ideas originating from Charles Darwin's half-cousin Francis Goulton would lead to his public support in Germany of 'Scientific Racism', including the contested field of eugenics. Academics have commented that this pseudo-scientific approach ultimately added fuel to the rise of the Nazi Party in post-First World War Germany and their 'Aktion T4' programme of state-sanctioned murder by involuntary euthanasia of human beings believed to be genetically 'inferior'. Ironically, the Nazi Party actually banned Haeckel's publications, because he also publicly opposed anti-Semitism. One of his key texts was *Kunstformen der Natur* ('Art Forms in Nature'), published in a set of ten volumes between 1899 and 1904 and including a hundred lithographic and half-tone illustrations – eerily beautiful yet scientifically accurate – of plant and sea wildlife, gathered through his research as a zoologist.**[76, 77]** Haeckel's *Kunstformen der Natur* proved highly popular and, unusually, met with high praise from both scientists and artists, as well as the public.



76 Ernst Haeckel, front cover of *Kunstformen der Natur*, 1899

In Japan, the genre of 'anime' had now begun in earnest, with the earliest commercial animation dating back to 1917. Key anime illustrators during this period, who became recognized as 'The Fathers of Anime', were Seitarō Kitayama (1888–1945), known for his 1917 animation *Battle of a Monkey and a Crab*, a gritty tale of retributive justice; Jun'ichi Kōuchi (1886–1970), known for his 1917 film *The Dull Sword*, a narrative connected to an old Samurai warrior practice; and Ōten Shimokawa (1892–1973), who started his career as a political cartoonist and Manga artist, and in 1917 released the animation *Imokawa Mukuzo Genkanban no Maki* (‘The Story of the Concierge Mukuzo Imokawa’).


Haeckel, Kunstformen der Natur.
Tafel 17 — Porpema.
1
2
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Siphonophorae. — Staatsquallen.

77 Ernst Haeckel, *Siphonophorae*, plate from *Kunstformen der Natur*, 1899

Summary

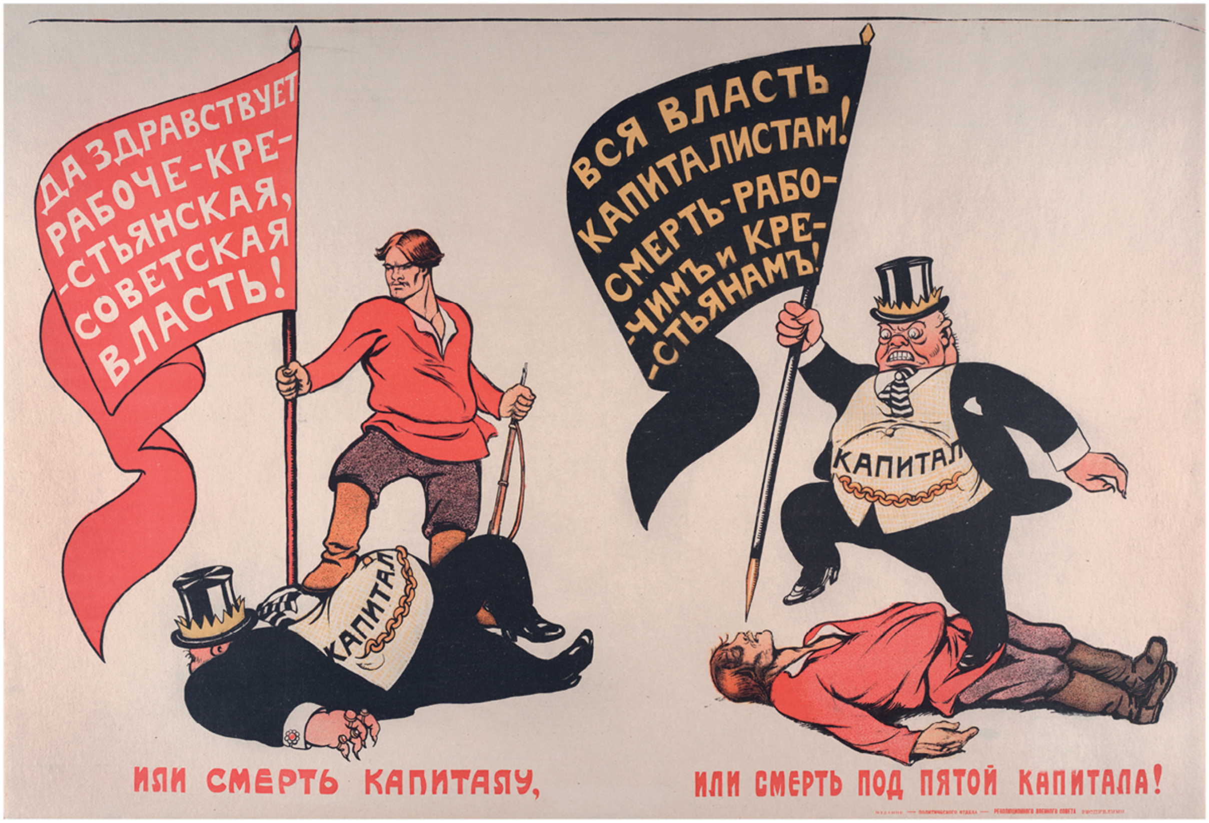
Between the beginning of the 20th century and the start of the First World War, illustration largely reflected an atmosphere of optimism and prosperity, with new visual influences flooding in from fine art, before an abundance of Realist-oriented imagery and propaganda messages proliferated during the war. This war imagery itself would reflect the mass-mobilization of women, documenting how women's considerable contribution would help lead them towards later political successes within the Suffragette movement. As the 'Golden Age of Illustration' began to enter its final decade, and with the advent of new influences arriving from fine-art practice, further changes would take place within this field.

Chapter 5
1918–1930

Propaganda, Advertising and Bohemianism

During the First World War, the illustrated poster had proven to be a powerful governmental tool to promote military recruitment for both male and female involvement in the war, on the front lines and the Home Front. However, by the end of the war, a less upbeat visual narrative began to emerge – in stark contrast to the high-society portraiture for which he made his name, John Singer Sargent's *Gassed*, painted between 1918 and 1919, depicted a tragic line of blinded soldiers, showing the gritty horror of the war and its human fall-out. Even so, by 1918, the post-war generation was demanding new visual languages, and Italian Futurism – the artistic movement that had so glamorized modern technology, with war as its ultimate theatre of performance – now seemed profoundly flawed. This would fuel the rise of Modernism, a broad-reaching movement that actively sought to break with previous art movements and would positively flourish after the First World War, with illustrators and artists sometimes employing lighter, more intellectually experimental and playful visual languages to communicate with their audiences.

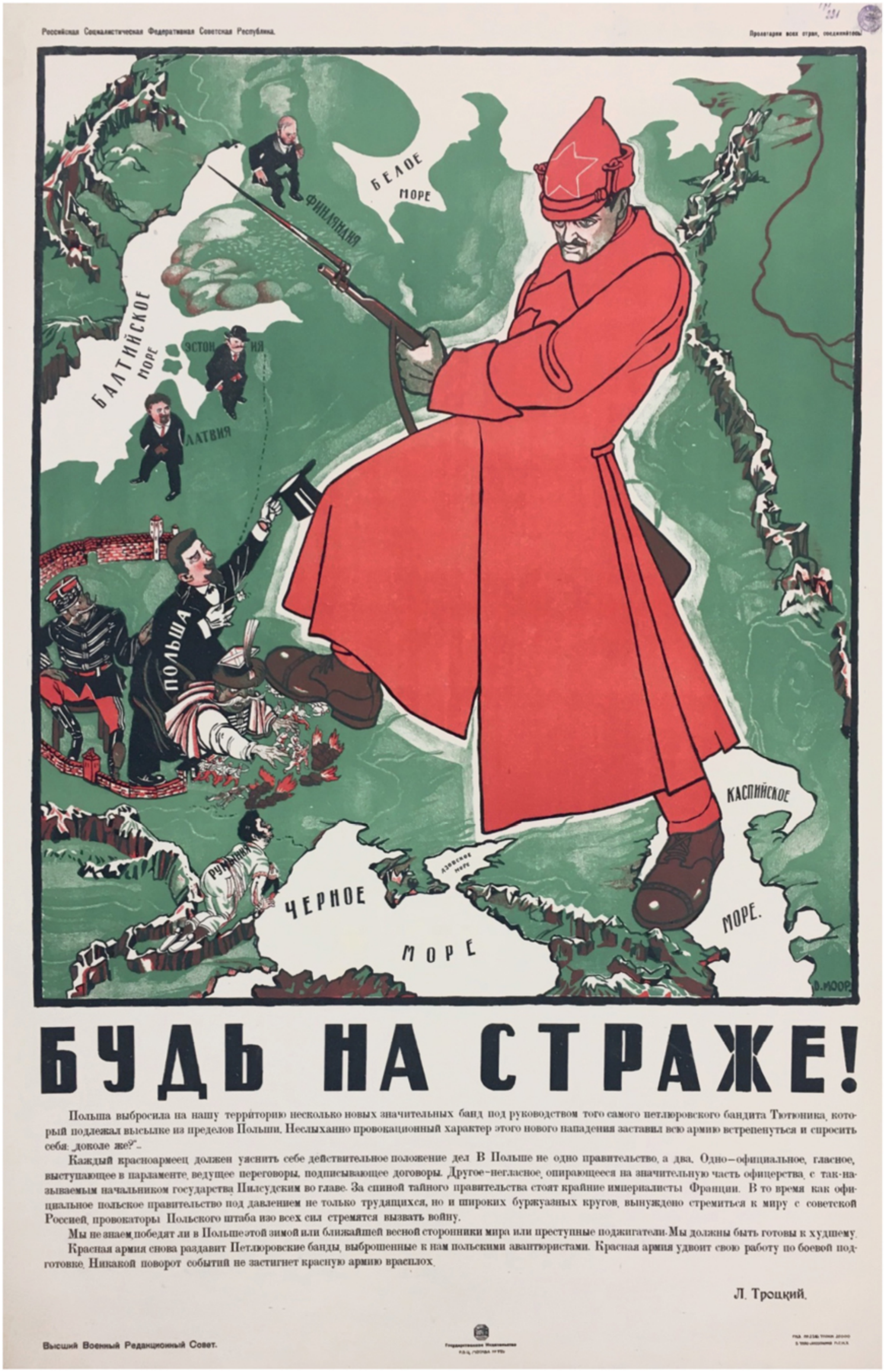
Politics, however, would not disappear from illustration and fine art. The rise of Vladimir Lenin and the Bolshevik party in Russia changed the course of art and design there – gradually implementing a state-sanctioned approach to artistic practice that served to promote and endorse the ideological position of the government. This figurative, realistic and somewhat romanticized approach to art and illustration, commonly termed Social Realism, quickly came to be categorized as 'propaganda art', and would in time travel to other communist regimes – inherent in this was the notion that this type of illustration was an art form fit for the proletariat. In order to secure and enforce their new state, Lenin and the Bolsheviks created the Cheka, a secret police that operated as a Revolutionary security service, to identify and neutralize enemies of the state in covert campaigns, which could include the targeting of those artistic practitioners who didn't conform to the messaging and styles approved by the state.


ДА ЗДРАВСТВУЕТ
РАБОЧЕ-КРЕ-
-СТЬЯНСКАЯ,
СОВЕТСКАЯ
ВЛАСТЬ!
КАПИТАЛ
ВСЯ ВЛАСТЬ
КАПИТАЛИСТАМ!
СМЕРТЬ-РАБО-
-ЧИМЪ и КРЕ-
-СТЬЯНАМЪ!
КАПИТАЛ
ИЛИ СМЕРТЬ КАПИТАЛУ,
ИЛИ СМЕРТЬ ПОД ПЯТОЙ КАПИТАЛА!

78 Viktor Deni, *Death to Capital or Death under the Heel of Capital*, lithograph, 1920

Following the Revolution of 1917, Lenin had become head of the Russian Soviet Federative Socialist Republic, and in 1922 he also became the Premier of the Soviet Union. This was a single-party state designed on the lines of Karl Marx and Friedrich Engel's 1848 *Communist Manifesto*, which had now become a reality, and all ownership – ergo 'wealth' – relating to land, industry and business had been taken from individuals and nationalized. Viktor Deni's 1919 propagandist poster dynamically presents the Russian people with a stark choice – destroy capitalism, or else let it destroy you.**[78]**

Lenin died in 1924 at only fifty-three years of age, and he had made it clear that he intended his deputy, Leon Trotsky, to be his successor. Trotsky had by now become the leader of the Bolshevik Red Army – in this illustrated poster from 1920 by Dmitri Moor (1883–1946), we see Trotsky as an armed colossus, warning Russia's neighbouring countries to shelve any territorial ambitions that they might harbour, following the disastrous Russo-Polish War of 1919–20, when Russia had lost a good deal of territory. **[76]** Trotsky's competitor for power, Joseph Stalin, set 'Stalinism' in direct conflict with 'Trotskyism', with Stalin eventually proving to be the victor. He removed Trotsky from his posts within the Communist Party in 1925 and expelled him from Russia in 1929.


Российская Социалистическая Федеративная Советская Республика.
Пролетарии всех стран, соединяйтесь!
БЕЛОЕ МОРЕ
ФИНЛЯНДИЯ
БАЛТИЙСКОЕ МОРЕ
ЭСТОНИЯ
ЛАТВИЯ
ПОЛЬША
РУМЫНИЯ
ЧЕРНОЕ МОРЕ
АЗОВСКОЕ МОРЕ
КАСПИЙСКОЕ МОРЕ.
Д. МООР
БУДЬ НА СТРАЖЕ!

Польша выбросила на нашу территорию несколько новых значительных банд под руководством того самого петлюровского бандита Тютюника, который подлежал высылке из пределов Польши. Неслыханно провокационный характер этого нового нападения заставил всю армию встрепенуться и спросить себя: „доколе же?“..

Каждый красноармеец должен уяснить себе действительное положение дел. В Польше не одно правительство, а два. Одно—официальное, гласное, выступающее в парламенте, ведущее переговоры, подписывающее договоры. Другое—негласное, опирающееся на значительную часть офицерства, с так-называемым начальником государства Пилсудским во главе. За спиной тайного правительства стоят крайние империалисты Франции. В то время как официальное польское правительство под давлением не только трудящихся, но и широких буржуазных кругов, вынуждено стремиться к миру с советской Россией, провокаторы Польского штаба изо всех сил стремятся вызвать войну.

Мы не знаем, победят ли в Польше этой зимой или ближайшей весной сторонники мира или преступные поджигатели. Мы должны быть готовы к худшему.

Красная армия снова раздавит Петлюровские банды, выброшенные к нам польскими авантюристами. Красная армия удвоит свою работу по боевой подготовке. Никакой поворот событий не застигнет красную армию врасплох.

Л. Троцкий.

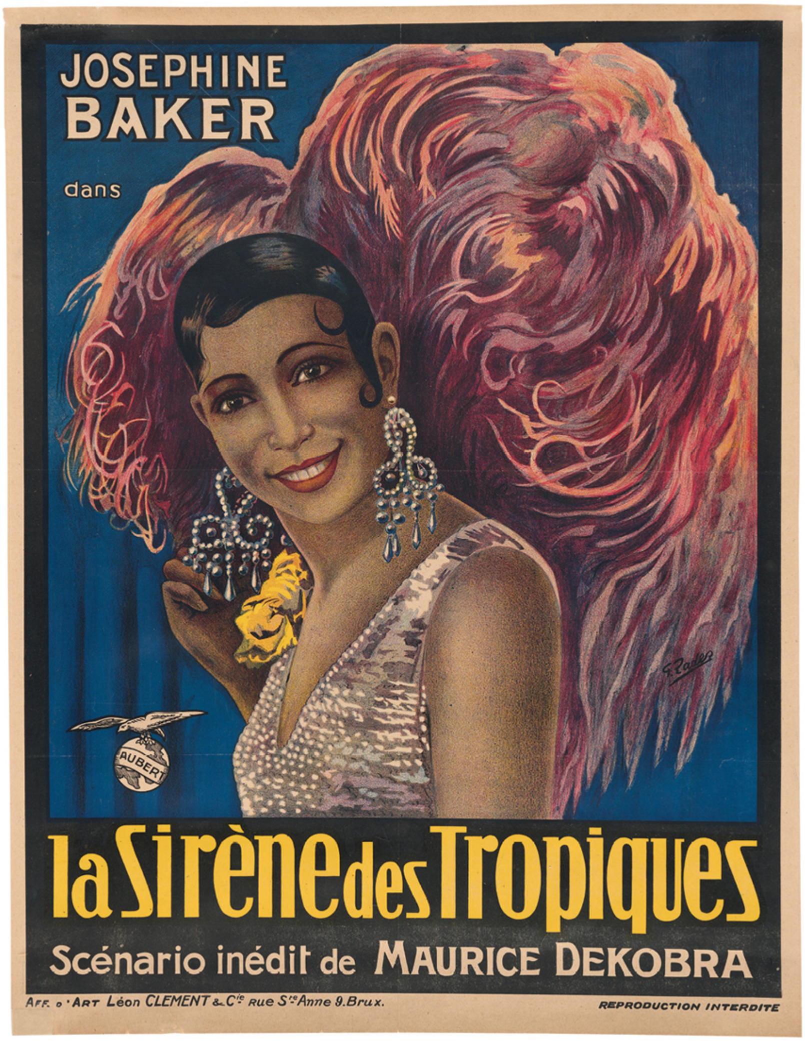
Высший Военный Редакционный Совет.

79 Dmitry Moor, *Be on Guard!*, coloured lithograph, 1920

Since Germany had conceded defeat in the First World War at the 1919 Treaty of Versailles, it had been stripped of its colonies and forced to pay large financial reparations. Lance Corporal Adolf Hitler, who had fought on the Western Front, felt enraged by this apparent acquiescence on the part of the German government, and sought to create a new path to war. He saw the opportunity in harnessing illustration, graphic design and 'branding' for his own political purposes. Hitler swiftly developed his public-facing cult of personality and would eventually appoint Joseph Goebbels as his director of propaganda in 1928. Together they facilitated the rise to power of the National Socialist German Workers' Party, the Nazi Party (1920–45), their goal being to promote a brutal, anti-Semitic 'Aryan' cause. Goebbels employed the illustrator Hans Schweitzer (1901–80) to create many pro-Nazi party propaganda posters, naming him Reich Commissioner for Artistic Design, and he was branded thereafter as 'Goebbels's illustrator'.

In post-First World War America, the population entered a period of conservatism, resulting in a government-imposed abstinence from alcohol, termed Prohibition, that lasted from 1920 to 1933. It soon proved unpopular, presenting a golden business opportunity for a gangster such as Al Capone, the son of Italian immigrants, who ran a crime syndicate known as the Chicago Outfit and supplied bootleg alcohol to the city, reportedly to the tune of $100 million turnover per year. Part of the Prohibition climate was the speakeasy – illegal bars where people could drink and relax, fuelled by jazz, a style of Blues-derived African American music, enshrined by the writer F. Scott Fitzgerald in his novel *Tales of the Jazz Age* (1922), with a cover illustrated by jazz-age cartoonist John Held Jr (1889–1958). The musical genre of jazz had originated in New Orleans, Louisiana, played by touring bands such as the King & Carter Jazzing Orchestra, and could be understood as a countercultural African American force, created and harnessed by the post-slavery community as an artistic, expressive voice of their own.

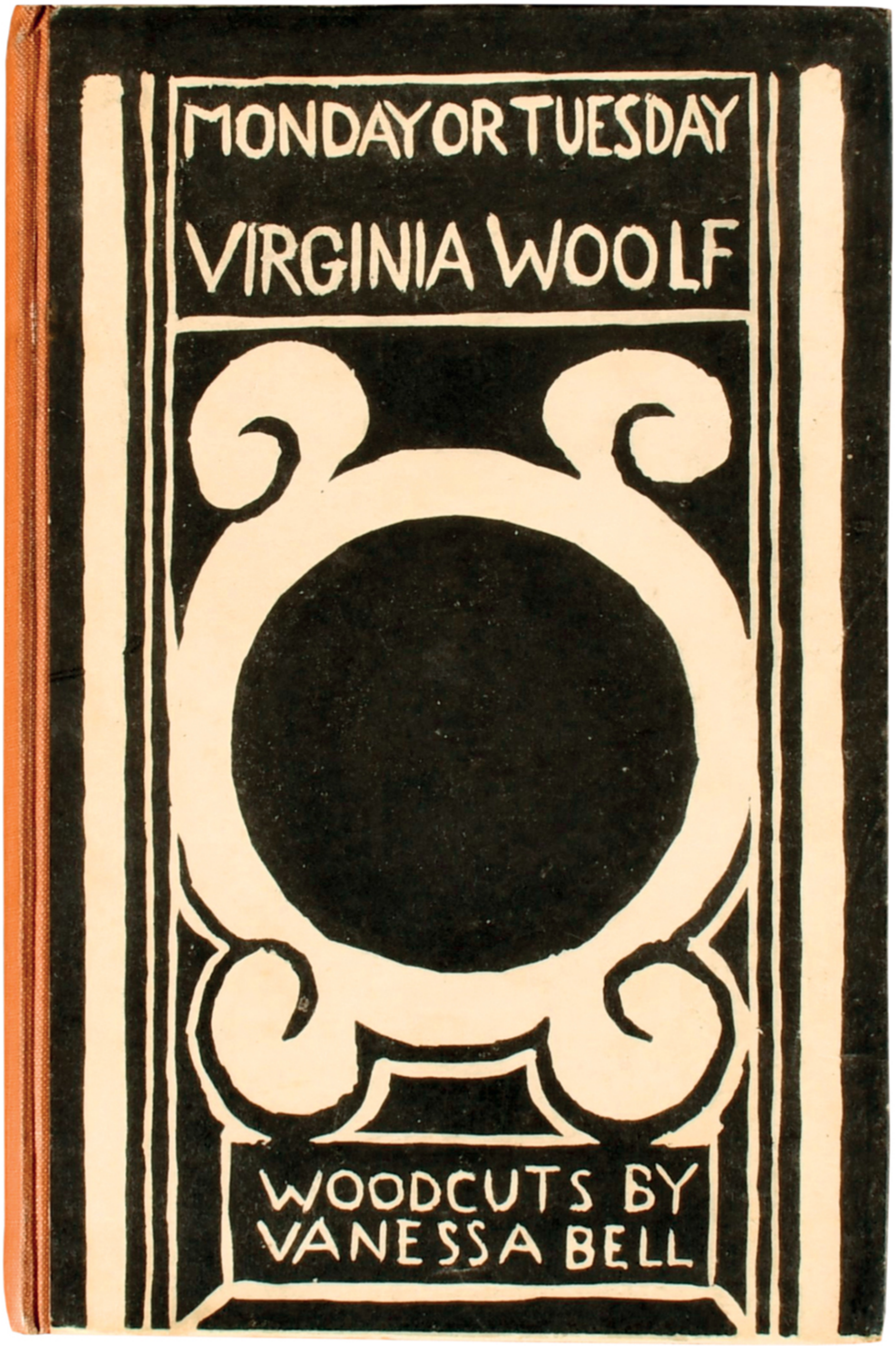
As the entertainment industry in America grew, with the Hollywood sign erected in Los Angeles in 1923 (originally as a real-estate advertisement, reading 'Hollywoodland'), it employed illustrators for promotional film posters. Dorothy and DuBose Heyward's novel *Porgy* (1925), with its central African American characters and with George Gershwin creating an opera based on it titled *Porgy & Bess* in 1935, presented increased opportunities for Black performers, though the roles offered were still limited by racial stereotypes. Bessie Smith and Josephine Baker heralded the rise of such Black superstar entertainers – the latter, based in France, caused a sensation in Paris in 1927, performing on stage in her scant 'banana skirt', made from artificial bananas, and progressing to star in the silent film *The Siren of the Tropics* (1927), advertised through a variety of illustrated posters.**[80]** In this particular poster for the film, Baker shines with charisma, her feather boa reminding the audience of her famous music-hall shows. In some alternative versions of this promotional poster, it is noticeable that Baker's skin colour has been intentionally lightened. Baker later became a civil rights activist and was decorated with the Chevalier of the Légion d'honneur and the Croix de Guerre by France's President Charles de Gaulle for her work with the French Resistance during the Second World War.


JOSEPHINE BAKER
dans
AUBERT
la Sirène des Tropiques
Scénario inédit de MAURICE DEKOBRA
AFF. D'ART Léon CLEMENT & Cie rue Ste Anne 9.Brux.
REPRODUCTION INTERDITE

80 Josephine Baker in *La Sirène des Tropiques*, chromolithograph ('The Siren of the Tropics'), *c.* 1927

Pre-communist, capitalist China enjoyed the same illustrated advertising culture as Western countries, often featuring traditionally dressed young Chinese women in adverts for such products as cigarettes, wine and travel, with one Western-style illustrated poster announcing 'Try Kuling – China's Premier Health Resort – 4,000 Feet Above Sea-Level'. Shanghai became particularly cosmopolitan. Alongside Shanghai, Berlin became known for Bohemianism (a way of life that doesn't align with agreed conventions of mainstream society). The German capital was an epicentre for sexual experimentation, variation and tolerance, as well as political honesty, multicultural living and artistic expression, providing an axiom against the neo-conservatism of the rising far-right in Germany led by the Nazi Party. The artist George Grosz (1893–1959) lived and worked there during this period, as well as Heinrich Zille (1858–1929), an illustrator and caricaturist who had trained as a lithographer, producing advertising posters as well as humorously capturing the daily lives of working-class Berliners, published in the weekly satirical newspaper *Simplicissimus*. However, this climate of tolerance in German society slowly but surely began to ebb away, although Expressionism continued to have a strong international influence throughout the 1920s in art, illustration, film and theatre. Masterpieces of cinema such as Fritz Lang’s expressionistic *Metropolis* (1927) and Josef von Sternberg’s *The Blue Angel* (1930) starring Marlene Dietrich, as well as the theatre of Bertolt Brecht, typified this sophisticated, innovative culture.

Another such Bohemian community, whose inherent values promoted freedom of speech in creativity, included the British Bloomsbury Group, based in London and East Sussex between the 1920s and the 1940s. The Bloomsbury Group sought both to live differently from ‘conventional’ people and to create new artistic languages. They were a loose group of artists and intellectuals, including the modernist writer Virginia Woolf, her sister the painter, interior designer and illustrator Vanessa Bell, and Vanessa’s husband Clive Bell. This book cover was designed by Vanessa Bell for Woolf’s *Monday or Tuesday* (1921), the only collection of short stories published by the author in her lifetime.**[81]** Of the eight stories included, four were accompanied by a black and white woodcut illustration by Bell, with a print run of a thousand copies issued by the Hogarth Press. The mono-colour scheme and minimalist, painterly treatment of image and text is synonymous with each of the thirty-eight covers that Bell designed for this publisher in total.


MONDAY OR TUESDAY
VIRGINIA WOOLF
WOODCUTS BY
VANESSA BELL

81 Vanessa Bell, front cover for Virginia Woolf's *Monday or Tuesday*, 1921

Famine and Migrations

Through a dangerous new phenomenon of doctrine-driven agricultural policy, dominated by Lenin's 'War Communism' policies, coupled with the economic effects of the Russian Civil War (1918–20) and the Russo-Polish War (1919–20), a terrible famine spread across Russia throughout 1921 and 1922. It killed approximately 5 million people, and photographic evidence of cannibalism exists, as well as a rich group of illustrated aid posters, created by artists such as Dmitry Moor*,* Käthe Kollwitz, whose *Help Russia* (1921) was made to support the relief effort carried out by the organization International Workers' Aid, and Sergey Chekhonin (1878–1936), whose poster *The Association of Artists Assisting the Starving* (1921) bears the influence of Russian folk art – an expressive, hand-painted style that he also used for ceramic-oriented illustrations, as well as designs for the theatre and ballet.

With these dramatic political and social shifts across Europe, including the rise of anti-Semitism, large migrations occurred from Spain, Italy, Germany, France and Eastern Europe into Latin American countries. Among those that fled the oppressive climate in parts of Europe were many artists and illustrators, resulting in new centres of cross-cultural exchange.

Technological and Social Advances

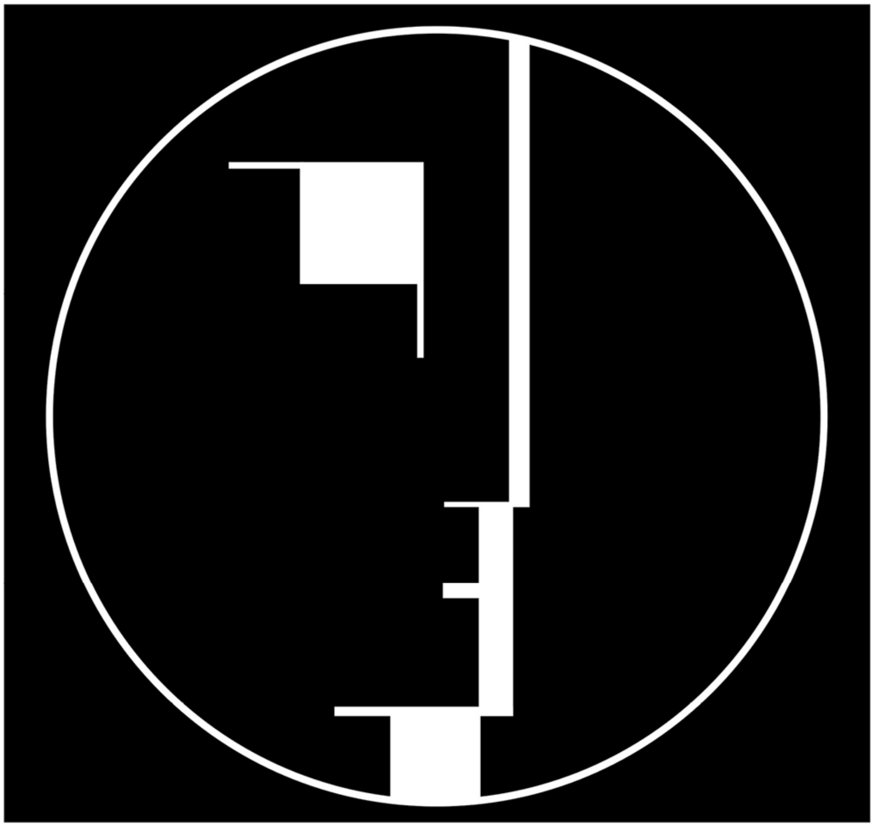
There had been sizeable advances in technologies created before and during the First World War. It would not be long before these developments translated into the jet engine, quantum mechanics and major advances occurring in surgery and medicine – for instance, the discovery of penicillin in 1928. In the field of communication, there were now radios nationwide in the United States – facilitating a wider spread of advertising – and further advances in colour printing techniques. Lithography had been overtaken by offset lithography, which replaced the stone plates with rubber rollers, producing a clearer, sharper image. Silkscreen, too, came to be used for finer, bespoke printing, such as specialist illustrated wallpapers – the Surrealist painter René Magritte (1898–1967) began his career by designing such high-end wallpapers at the Peters-Lacroix wallpaper factory in Brussels, alongside creating illustrated posters and advertisements, for instance for the Belgian couture house Norine.

In relation to travel, the motor-powered aeroplane, which had undergone rapid development during the First World War, facilitated Amelia Earhart in becoming the first woman to fly solo across the Atlantic in 1932, with a flurry of illustrated portrait stamps issued later to celebrate her phenomenal achievement. The first stamps were engraved, but in time lithography, photogravure and intaglio would also be used, as the genre of commemorative stamps increased in popularity. The progression of feminism, and the emancipation of women, would also continue through advancements in medicine. As more women entered the workforce, as well as engaging in physical activities such as sport and new styles of dance, women's fashions became less voluminous, even boyish. As ever, these styles were widely reflected in the fashion illustration of the era, such as in the popular French weekly magazine *La Vie Parisienne*.

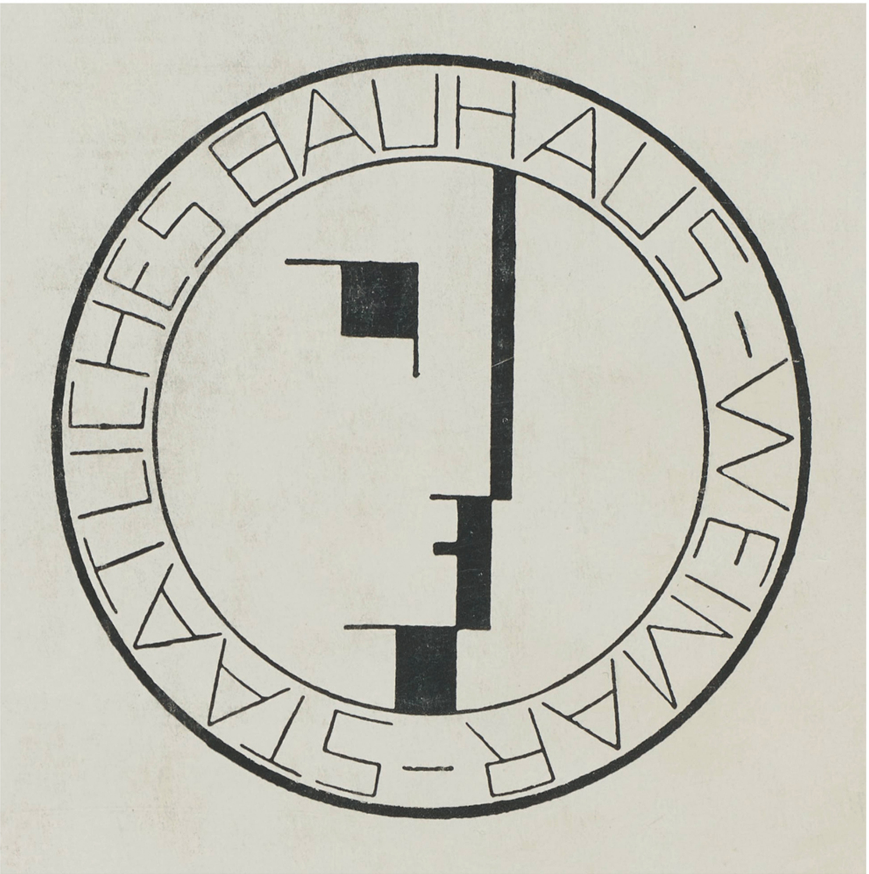
Artistic Movements and the Bauhaus

In the 1920s, a narrative emerged of the state versus the Bohemian art and design institution. The Bauhaus school in Germany, which advocated for design studios and manufacturing workshops being housed together in one building – Bauhaus literally means 'Construction House' – had a huge international influence on the arts during its short existence from 1919 to 1933. The architect Walter Gropius (1883–1969) was its founder and first director, starting out with the clear intention that the school would be apolitical. The school's reductionist logo was designed in 1922 by polymath Oskar Schlemmer (1888–1943).**[82]** The 'Bauhaus Face' bears the hallmarks of the institution it represents – a minimalist approach to design that achieves simplicity, not paucity, and that uses a geometric arrangement of vertical, horizontal and circular lines and shapes to create the profile that represents the key principles of the school: simplicity, functionality, and harmony between form and function. The logo was later adapted by the addition of the school's name in sans-serif capital letters circling the face.**[83]**

The Bauhaus continued to have educational influence far beyond its lifespan, originating a curriculum model of cross-, multi- and trans-disciplinary practice in art and design, with foundational elements that flowed across all creative frontiers. Its aesthetic, which travelled into illustration and graphic art, was dominated by an absence of decoration and the use of abstract, geometric design arrangements. It initiated a trend for creating works that were more functional than elaborate – a shift towards the modern and away from the far more decorative Art Nouveau and Arts & Crafts movements. The school existed in three German cities over its fourteen-year life, starting in Weimar from 1919 to 1925, then Dessau from 1925–32, followed by a very short period in Berlin. However, when pressure came from the Nazi Party to 'purge' the staff of certain teachers, the then Director, Ludwig Mies van der Rohe, opted to close the school instead. Many of its highly talented and influential tutors, including Paul Klee (1879–1940) and Wassily Kandinsky (1866–1944), as well as Schlemmer, emigrated abroad, taking their ideas to North America, Latin America and other parts of Europe.



82 Oskar Schlemmer, logo for the Staatliches Bauhaus (the ‘Bauhaus’), 1922



83 Logo of the German Bauhaus Design School, early 20th century

The Bauhaus typified the way in which 'modern' artists, after the First World War, experimented with new ways of seeing, developing fresh ideas about the nature of materials and the functions of art. There was a tendency to move away from narrative towards formalism and abstraction, where the interplay of shape became the focus of the picture plane. The French painter Paul Cézanne (1839–1906) had previously developed the idea of the cube, the sphere and the cone being the fundamental forms at play within art, and it proved to be key to this new era. These elemental forms were employed by artists in many different ways – the changing times required a fresh artistic viewpoint, especially with the rise of photography as a record of 'reality', and the avant-garde swept in to fulfil this need. Artistic tradition was wilfully abandoned in favour of a new spirit of open-minded experimentation.

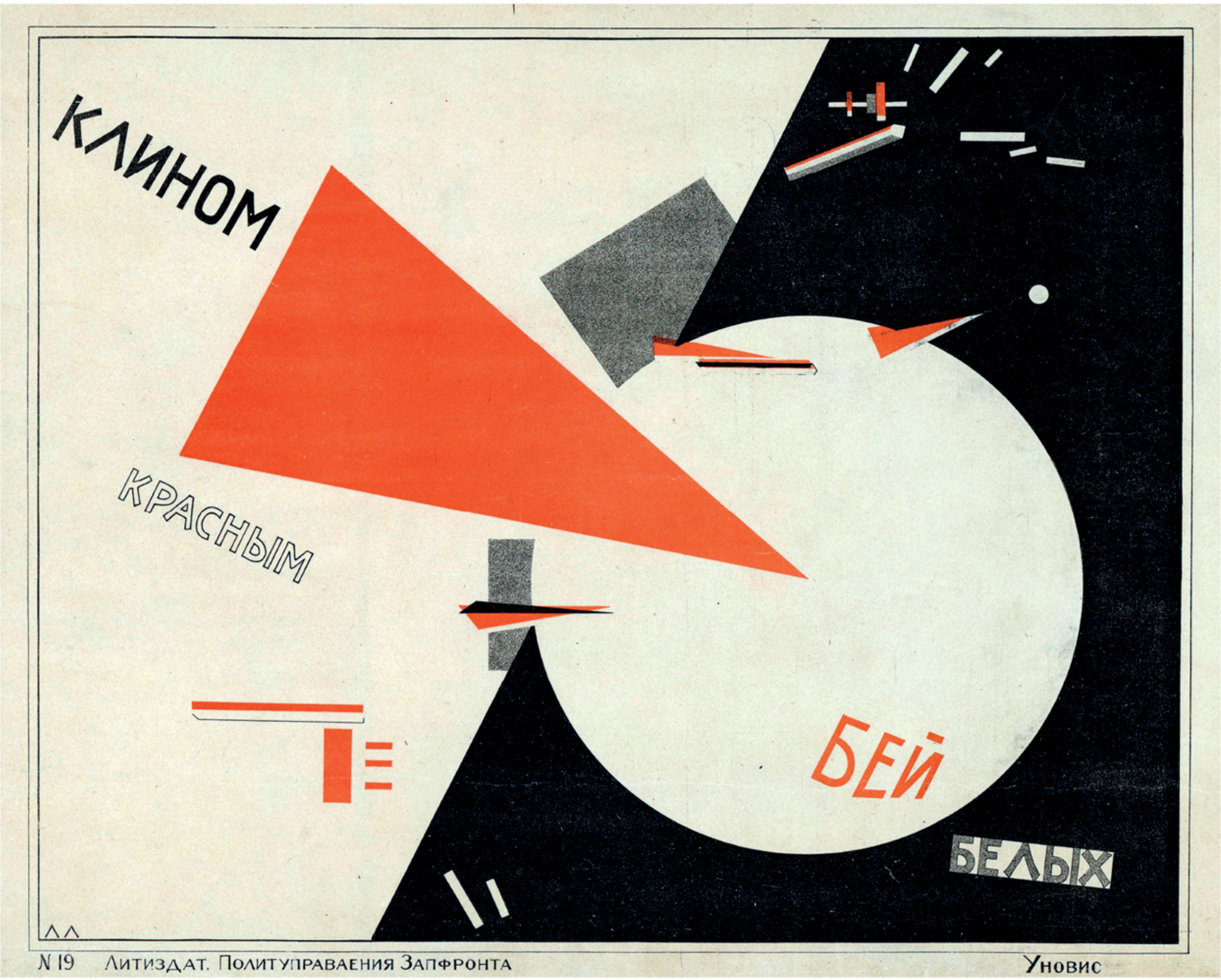
Figuration also persisted during this period and, in opposition to a group of Nazi-endorsed painters including Conrad Hommel (1883–1971) and Arthur Kampf (1864–1950), German Expressionism emerged as a powerful force, as exemplified by the work of, among others, Käthe Kollwitz, Max Beckmann (1884–1950), George Grosz and Otto Dix (1891–1969). These artists – many of whom made black and white woodcuts – had a strong influence on illustration, both through a socially driven agenda as well as stylistic distortions and caricatured elements. Their work overtly expressed the anguish felt at the catastrophic loss of life caused by the war but, in parallel with the Surrealists, they were also partly influenced by Dada. This was an international movement formed of individual groups in several cities and included the renowned artist Marcel Duchamp (1887–1968). The Dadaists profoundly challenged what art could be, their rationale being that since the First World War made no sense, why should art make any sense? Dada artists also included Kurt Schwitters (1887–1948) Hannah Höch (1889–1978), Raoul Hausmann (1886–1971) and John Heartfield (1891–1968), who each juxtaposed selected elements of found imagery in visually dynamic ways and forged links between artistic practice and left-wing societal protest. Heartfield in particular became known for his many illustrated book jackets and use of photomontage. This 'collage' approach would in time flow into protest-oriented illustration and posters.

In Russia, Suprematism and Constructivism continued to evolve, also combining photomontage and elemental forms, often as a means of social critique. Kazimir Malevich, László Moholy-Nagy (1895–1946) and Alexander Rodchenko were joined by El Lissitzky (1890–1941), who had begun his career as an illustrator of Yiddish children's literature. In his lithographic poster *Beat the Whites with the Red Wedge* of 1919–20, Lissitzky used simple, colour-coded abstract shapes and words to articulate the Russian Civil War conflict between the Bolsheviks (the 'reds') and the anti-communist movement (the 'whites').**[84]** This work is believed to have been influenced by the typographic design of the 1914 text the *Sintesi Futurista della Guerra* ('Futurist Synthesis of War') as well as the 1918 *The Red Wedge* monument in Moscow, created by Nikolai Kolli (1894–1966). There was also a group of more figurative Russian painters who produced images with a mix of politics, magical elements and realism, including Boris Kustodiev (1878–1927) and Konstantin Yuon (1875–1958), whose works bore titles such as *New Planet* (1921) and *People of the Future* (1929). This style of optimistic, forward-looking political propaganda would later appear in China in certain posters of Chairman Mao.

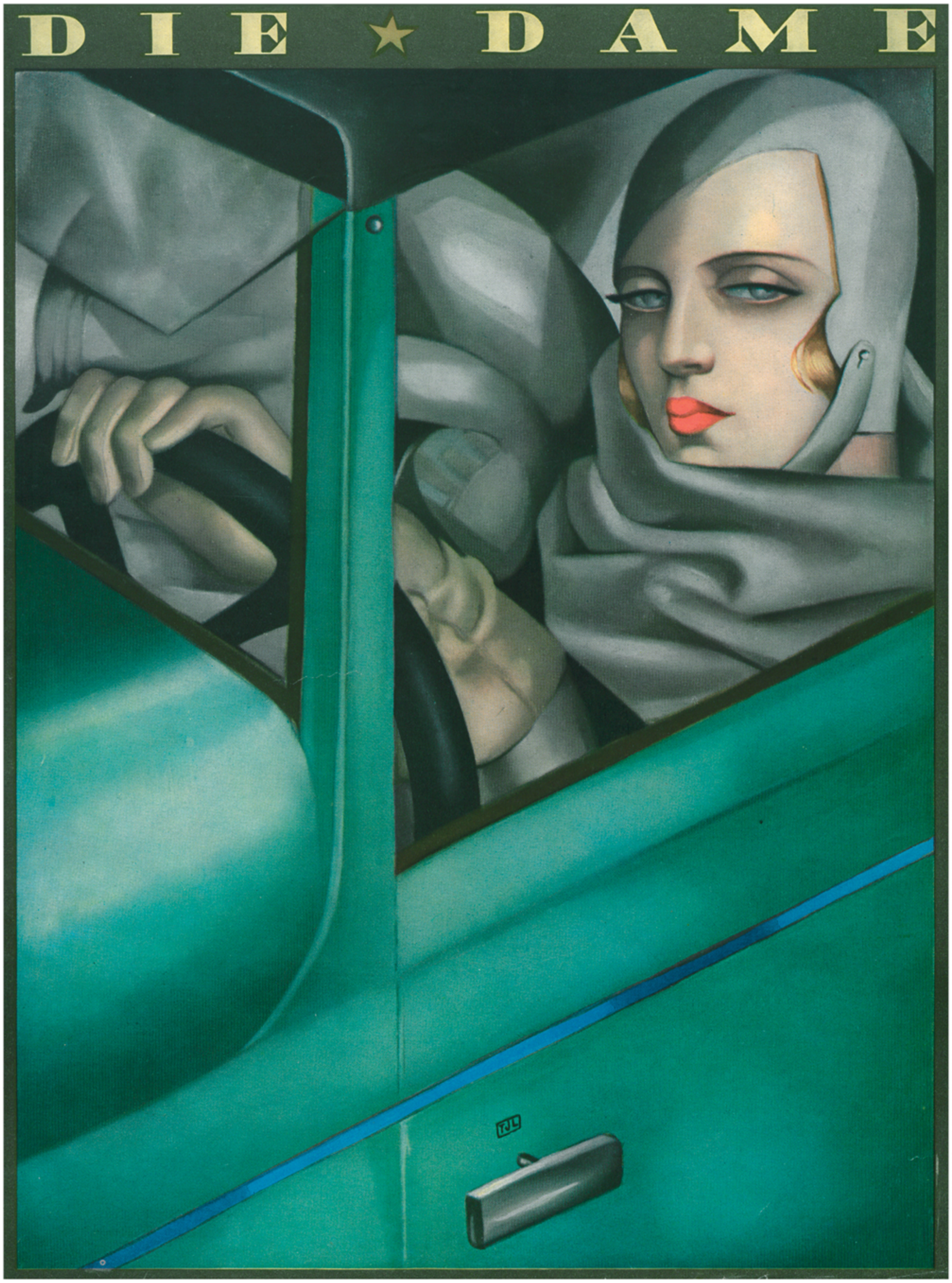
Sonia Delaunay (1885–1979), a Ukrainian artist, illustrator, and fashion and textile designer, and her artist husband Robert Delaunay (1885–1941), were predominantly based in Paris and promoted both Surrealism and their own style of geometric art called Orphism. In parallel, De Stijl (or Neo-Plasticism) was a Dutch art movement founded by Theo van Doesburg (1883–1931), who had previously been connected to the Dadaists. Proponents of De Stijl, including Dutch artist Piet Mondrian (1872–1944), advocated pure abstraction and universality, by a reduction to the essentials of form and colour that could potentially communicate to everyone, everywhere. They intended to simplify visual compositions to the vertical and horizontal, using only black, white and primary colours. This use of bright, flat colour and geometric arrangements would in time prove stylistically popular in the digital illustration work of the 21st century.

In America, following on from Art Nouveau, Art Deco flourished – an approach to visual arts, architecture and design that first appeared in France prior to the First World War and re-emerged in Paris in 1925. Art Deco influenced the design of buildings, book and magazine covers, furniture, jewelry, fashion, cars, movie theatres and ocean liners, as well as more functional objects, such as radios and vacuum cleaners – an all-pervasive design language of the era. None typified the Art Deco style in both illustration and painting more than Tamara de Lempicka (1898–1980), a Polish émigré who lived in

France before moving to America. In 1929, she was commissioned by the German fashion magazine *Die Dame* to create a cover illustration that would encapsulate the newfound female freedom of the age, resulting in the famous image of herself in a sports car, titled *Tamara in a Green Bugatti*. De Lempicka, set firmly in place behind the driving wheel, depicts herself staring coolly at her audience, clearly in control of her own destiny.**[85]** Openly bisexual and a true Bohemian, in both her life and her paintings De Lempicka captured the fundamental glamour and spirit of the age in which she lived.


КЛИНОМ
КРАСНЫМ
БЕЙ
БЕЛЫХ
ЛЛ
N 19 Литиздат. Политуправления Запфронта
Уновис

84 El Lissitzky, *Beat the Whites with the Red Wedge*, lithograph, 1919–20

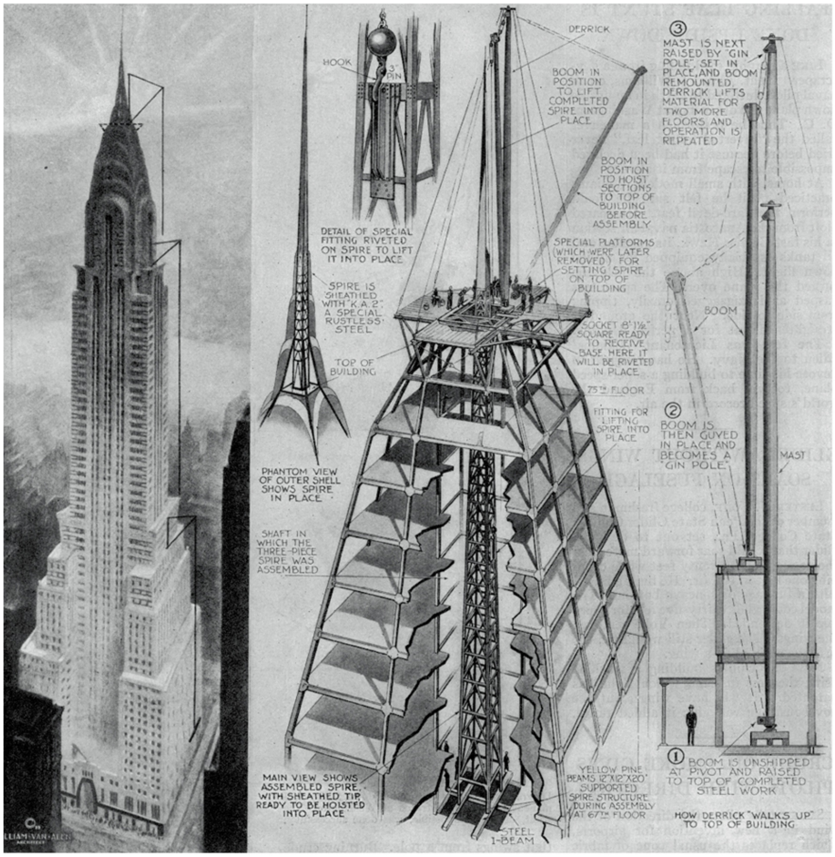


85 Tamara de Lempicka, *Tamara in a Green Bugatti*, cover of *Die Dame* magazine, 1929

The Harlem Renaissance and the ‘Advertising Explosion’

Illustrators in this era were influenced by this mixture of modern art movements, with a focus on Art Deco and the avant-garde, following the 1925 International Exhibition of Modern Decorative and Industrial Arts held in Paris. This was coupled with an explosion in advertising, where companies sought to promote themselves within the public domain through illustration-oriented advertising. Already featuring in public spaces and printed material, advertising also quickly became located in railway stations and relatively new city transportation systems such as the London Underground and the Paris Métro, which had opened in 1863 and 1900 respectively.

In America, New York became an epicentre of Art Deco architecture, with skyscrapers such as the Chrysler Building, designed by William van Alen (1883–1954) with its gleaming metal spire, opening in 1930.**[86]** This illustration shows Van Alen's design for the mechanism used in the final stage of the spire's construction, completing this landmark building on the New York City skyline. Van Alen's objective scale-drawing summarizes the steps needed to achieve the raising of the inner steel to a vertical position, before it was covered by shiny, patterned metal cladding.

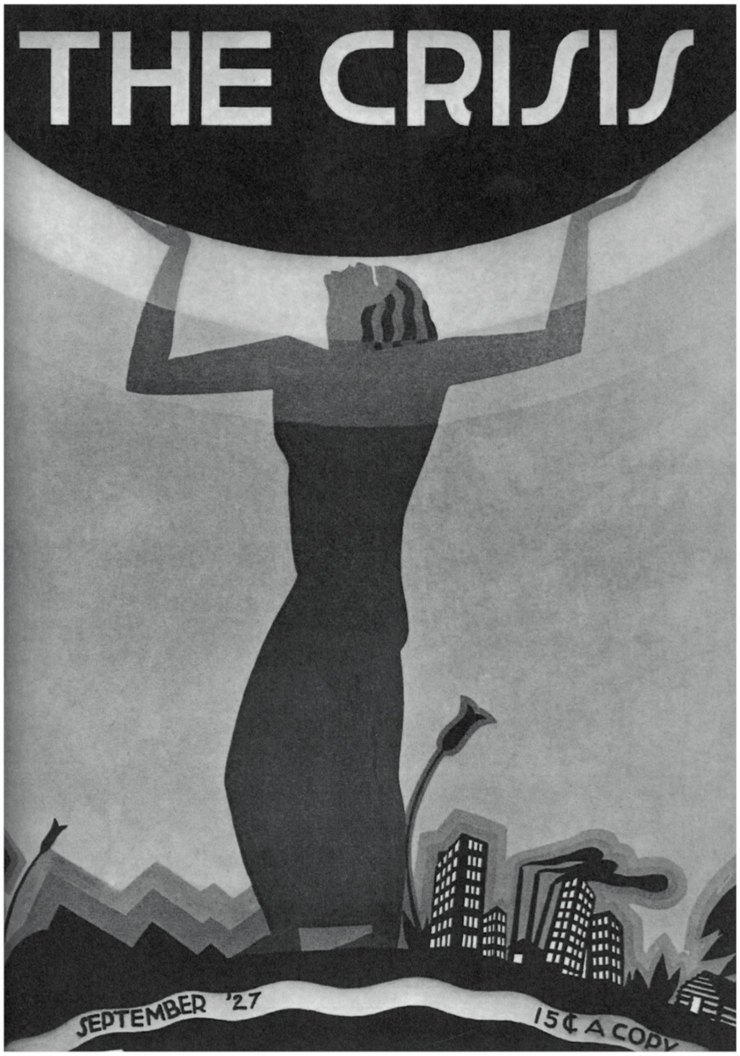

HOOK
3" PIN
DETAIL OF SPECIAL FITTING RIVETED ON SPIRE TO LIFT IT INTO PLACE
DERRICK
BOOM IN POSITION TO LIFT COMPLETED SPIRE INTO PLACE
BOOM IN POSITION TO HOIST SECTIONS TO TOP OF BUILDING BEFORE ASSEMBLY
SPECIAL PLATFORMS (WHICH WERE LATER REMOVED) FOR SETTING SPIRE ON TOP OF BUILDING
SPIRE IS SHEATHED WITH "K.A.2" A SPECIAL RUSTLESS STEEL
TOP OF BUILDING
SOCKET 8'-1½" SQUARE READY TO RECEIVE BASE. HERE IT WILL BE RIVETED IN PLACE
75TH FLOOR
FITTING FOR LIFTING SPIRE INTO PLACE
PHANTOM VIEW OF OUTER SHELL SHOWS SPIRE IN PLACE
SHAFT IN WHICH THE THREE-PIECE SPIRE WAS ASSEMBLED
MAIN VIEW SHOWS ASSEMBLED SPIRE, WITH SHEATHED TIP, READY TO BE HOISTED INTO PLACE
YELLOW PINE BEAMS 12"X12"X20" SUPPORTED SPIRE STRUCTURE DURING ASSEMBLY AT 67TH FLOOR
STEEL I-BEAM
③ MAST IS NEXT RAISED BY "GIN POLE", SET IN PLACE, AND BOOM REMOUNTED. DERRICK LIFTS MATERIAL FOR TWO MORE FLOORS AND OPERATION IS REPEATED
BOOM
② BOOM IS THEN GUYED IN PLACE AND BECOMES A "GIN POLE"
MAST
① BOOM IS UNSHIPPED AT PIVOT AND RAISED TO TOP OF COMPLETED STEEL WORK
HOW DERRICK "WALKS UP" TO TOP OF BUILDING

86 William van Alen, *Chrysler Building Spire Mechanism*, 1930

Also in New York, the so-called Harlem Renaissance was a significant development in African American visual arts and culture, through which artists, writers and musicians sought to convey an authentic representation of their experience, beyond the many stereotypical portrayals of Black Americans – with a central figure being Aaron Douglas (1899–1979). He was an illustrator and painter whose work focused on social issues surrounding race and segregation through African American-centric imagery. Having moved from Kansas to Harlem, New York, Douglas was introduced to key cultural figures, including Winold Reiss, a German émigré portraitist who tutored him, as well as W.E.B. Du Bois and Alain Locke, the chief theorist of the Harlem Renaissance, all of whom encouraged him to work with African-centric themes in his illustration work, in order to create a sense of unity between African Americans and artistic practice. Douglas proceeded to illustrate for a monthly journal called *The Crisis: A Record of the Darker Races*, at the behest of its editor, Du Bois, which was linked to the National Association for the Advancement of Colored People. In this illustration titled *The Burden of Black Womanhood*, which graced the cover of the *Crisis* in September 1927, one sees Douglas's ability to compress drama and narrative into a limited space, with angular, geometric shapes and the added association of the mythical ancient Greek character Atlas holding up the sky for eternity.**[87]**

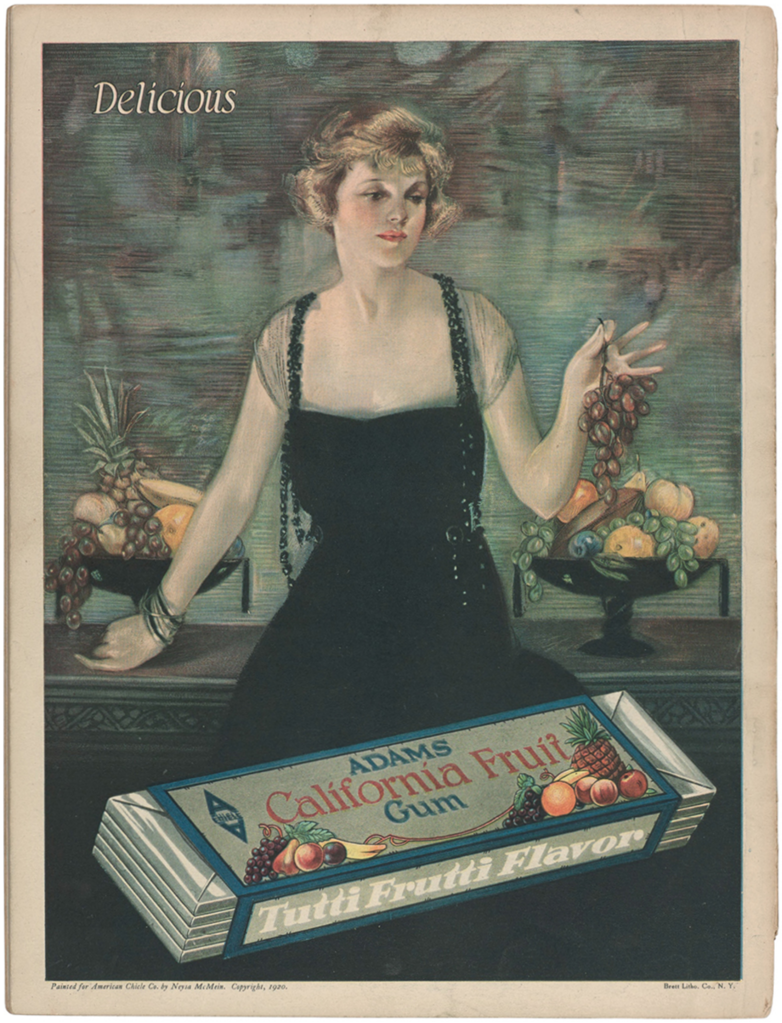
Such magazines played a crucial role in the spread of the social ideas that underpinned the Harlem Renaissance. They also included *Fire!!*, launched in 1926 by Douglas, the prominent writer Langston Hughes and seven other well-respected African American creatives. Its primary intention was to 'set fire' to the old ideas and conservative stance of the older Black generation and to promote new approaches to the arts from the African American youth. It featured poems, drawings, short stories and even a play, and tackled 'controversial' subjects such as homosexuality and prostitution. Interestingly, it was met with hostility by many in the established Black community, and the production facilities for *Fire!!* mysteriously (and ironically) burned down, with the magazine only lasting for one issue.

Douglas's illustrations and paintings focused on a wide range of subject matter, from the brutal act of lynching and widespread racial segregation to lighter subjects such as theatre and jazz. *Vanity Fair* and *Theatre Arts Monthly* both featured his work, and in 1935 progressed to establishing the Harlem Artists Guild with fellow African Americans Augusta Savage, Elba Lightfoot and Arthur Schomburg. Douglas's central legacy was in combining his own contemporary Western aesthetic with traditional African artistic forms, in order to express a future-facing narrative on post-slavery African American communities in America.



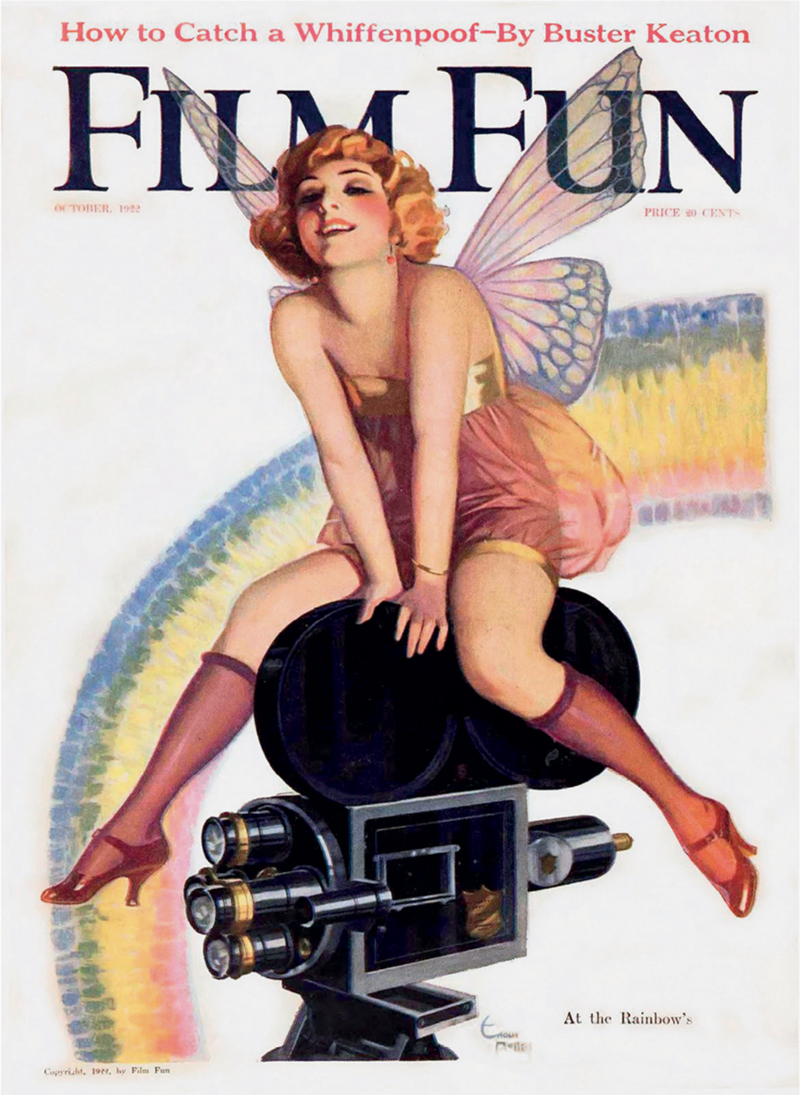
87 Aaron Douglas, *The Burden of Black Womanhood*, front cover of the *Crisis*, 1927

In parallel with the Harlem Renaissance, but rarely including images of Black people, the mainstream American illustration marketplace continued its focus on literature and political satire, but also increased its connection with commercial activity. The prosperity of the nation, though interrupted by the years of the Great Depression of 1929 to 1939, led to an ever-increasing demand for full-colour, upbeat, Realist-oriented illustration, to be used in publication-destined adverts for consumer products, which in turn began to influence societal trends in the purchasing of clothing, accessories, travel, undergarments and items for the house, thus creating ever more demand. Helen Dryden (1882–1972), based in New York, was at one point said to be the highest-paid female artist in America. She worked as a fashion illustrator, costume and industrial designer, and was editorial illustrator for *Vanity Fair* and *House & Garden*, and she enjoyed a long and fruitful collaboration with *Vogue* magazine from 1902 to 1922. She also created a mirror image of Tamara de Lempicka's female in a Bugatti for the *Delineator* magazine in April 1929.


Delicious
ADAMS
California Fruit
Gum
Tutti Frutti Flavor
Painted for American Chicle Co. by Neysa McMein. Copyright, 1920.
Brett Litho. Co., N. Y.

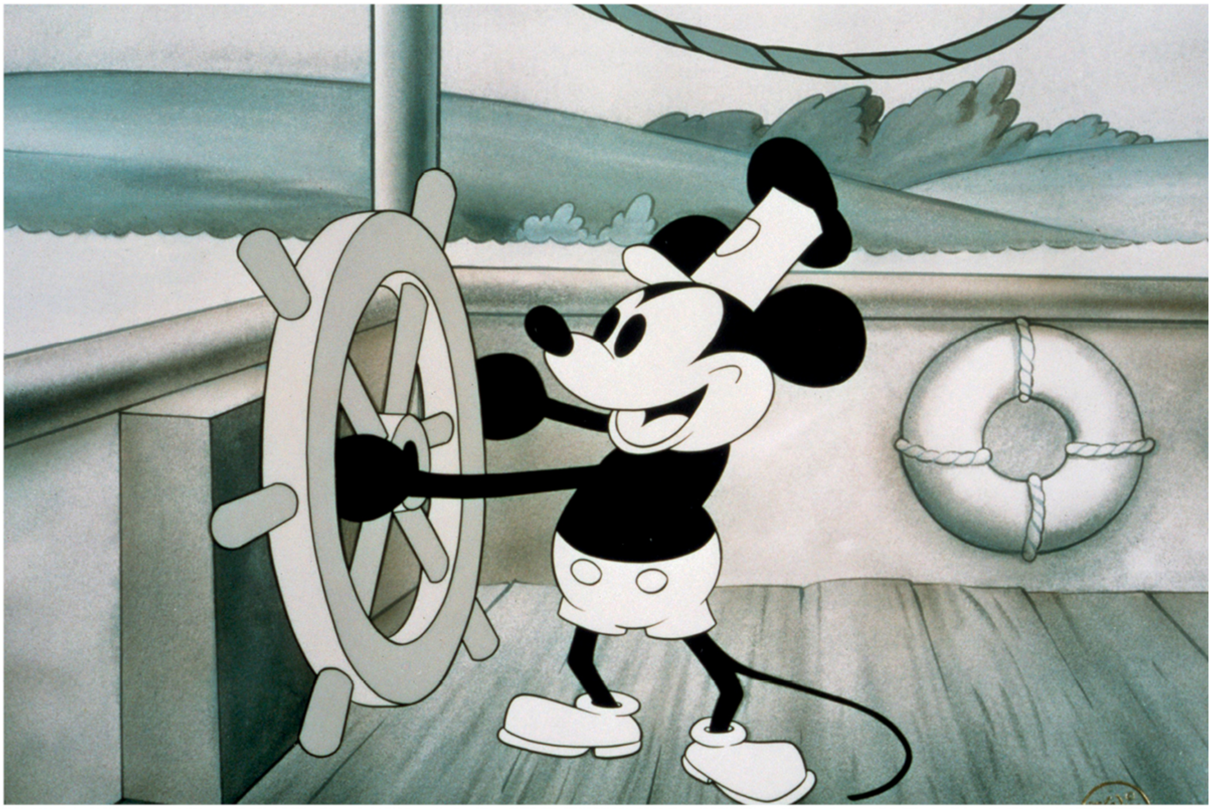
88 Neysa McMein, Adams California Fruit Gum advertisement, 1920

Dryden's American contemporaries included Neysa McMein (1888–1949), the creator of a famous advert for Adams California Fruit Gum.**[88]** In this image McMein makes the connection between the 'delicious' chewing gum and the young female cinema usher selling the product to cinema-goers, a connection that would now be considered unacceptable. The cinema also dominated the work of Enoch Bolles (1883–1976), who created 200 covers for the film-enthusiast magazine *Film Fun*. Essentially, he combined the 'pin-up' genre with the promotion of the new Hollywood film studios, as shown in this example from October 1922.**[89]** For another cover, he broke from his norm and created a portrait of actor Charlie Chaplin reading a copy of *Film Fun*, featuring his own portrait. Bolles also created adverts for such products as bread and cigarettes and invented the 'Windy Girl' adverts for Zippo lighters. Bolles's contemporaries included Russell Patterson (1893–1977), who created illustrations for *Life* magazine, John Held Jr, already discussed as the illustrator of the first-edition cover of Fitzgerald's *Tales of the Jazz Age*, and John La Gatta (1894–1977), who specialized in editorial and advertising work for women's magazines. In addition, there was Paul Martin (1883–1932), who worked as a graphic artist and illustrator in advertising and editorial and had also designed early, large-scale neon signage.


How to Catch a Whiffenpoof–By Buster Keaton
FILM FUN
OCTOBER, 1922
PRICE 20 CENTS
At the Rainbow's
Enoch Bolles
Copyright, 1922, by Film Fun

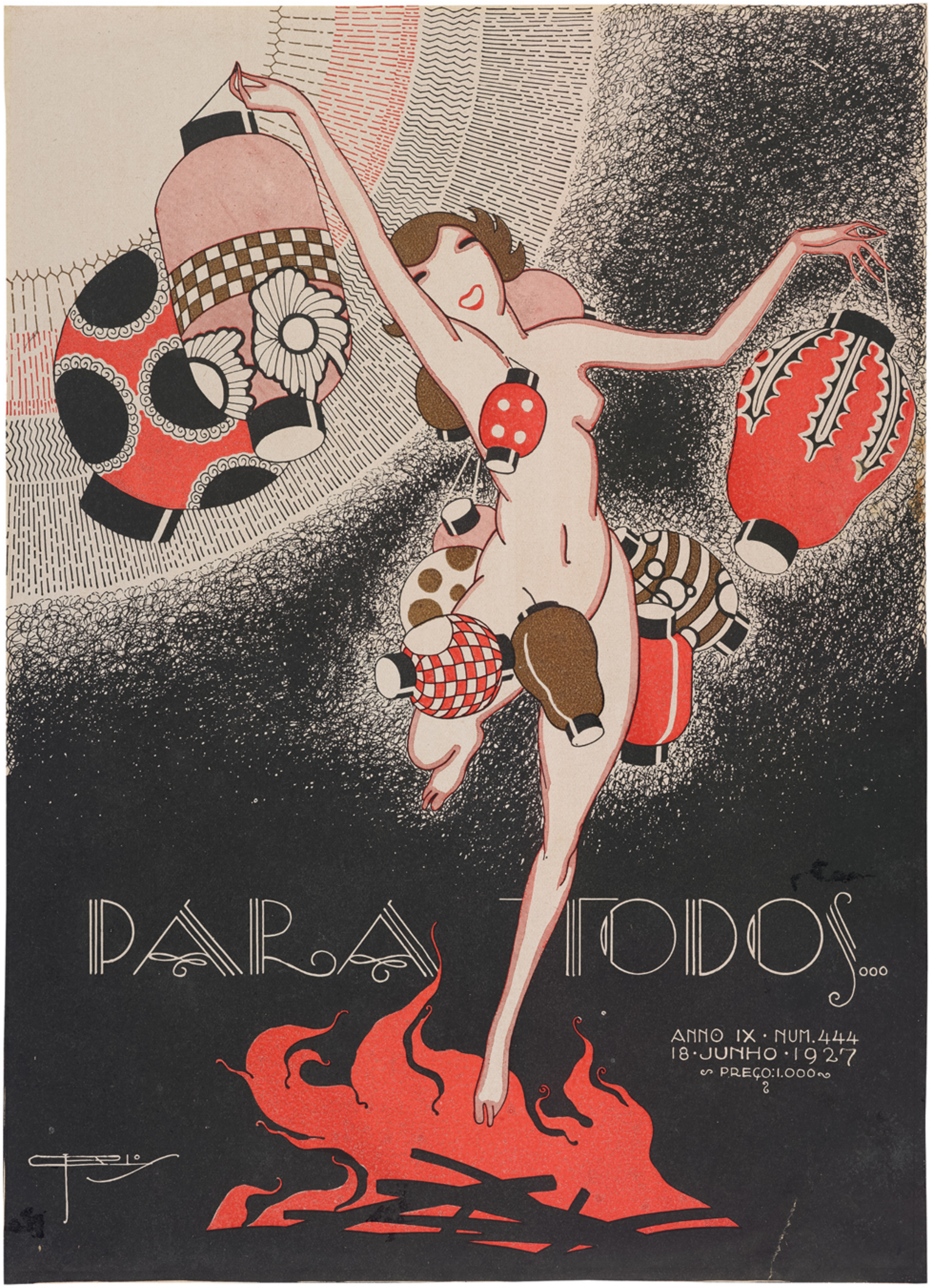
89 Enoch Bolles, *Film Fun* magazine cover, 1922

Animation, too, took hold in America. In 1923 Walt Disney (1901–66) established Walt Disney Studios, creating *Steamboat Willie* (1928), his first animation to use sound and to feature the character of Mickey Mouse, and the 'Silly Symphony' series (1929–39).**[90]** Disney's impact on popular culture has since been enormous, and his ability to take classic stories and from them create feature-length, hand-drawn and hand-painted animation features that would generate profit cannot be over-estimated. Disney's animated cartoon characters were joined by 'Bosko' (1927), created by Harman and Ising, while in the comic world 'Felix the Cat' (1919), created by Messmer and Sullivan, proved highly popular as an animated comic strip.

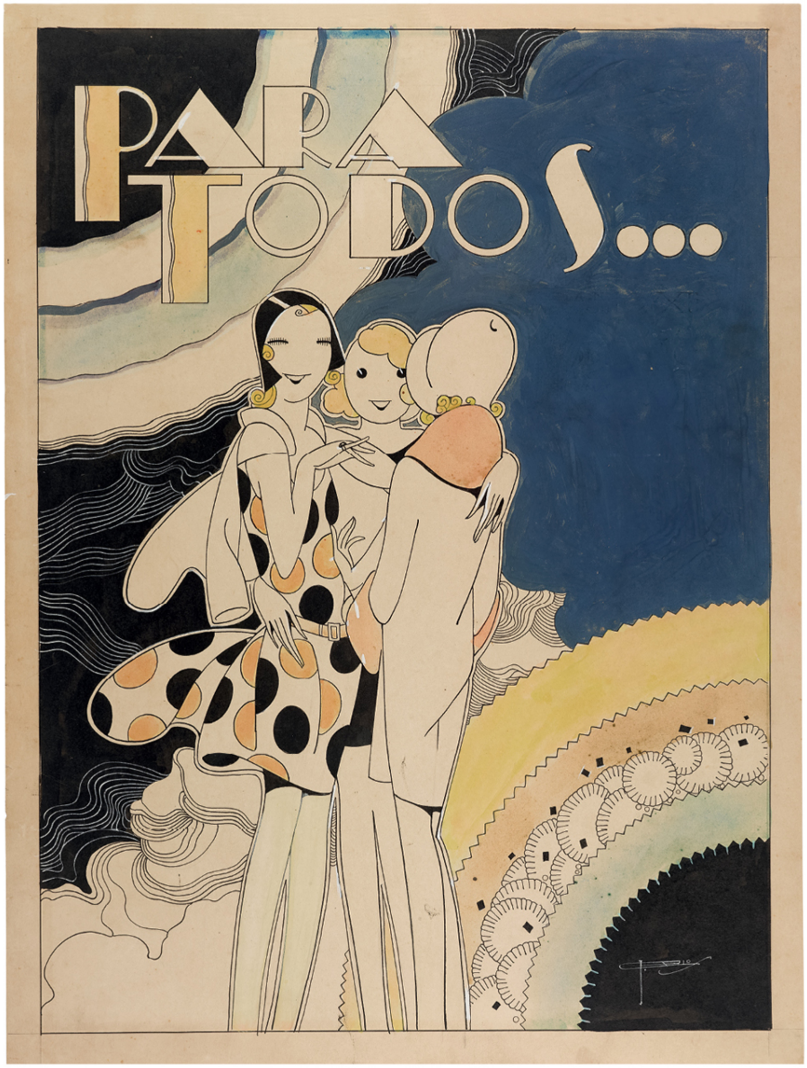


90 Still from Disney's *Steamboat Willie*, 1928

In Brazil, José Carlos de Brito e Cunha (1884–1950, known as J. Carlos) was a well-known cartoonist, illustrator and graphic designer. Born in Rio de Janeiro, his strikingly modernist Art Nouveau and Art Deco-influenced work, infused with the zeitgeist of contemporary fashions, seemed to have predicted in part the pattern-driven visual psychedelia of illustration work in the 1960s. Most impressively, he is believed to have produced many thousands of illustrations during the course of his career. These two covers for the magazine *Para Todos* (For Everyone), which J. Carlos art directed from 1926 to 1930, connected with a Spanish-speaking American Latino audience.**[91, 92]** In one, a naked woman dances holding Chinese lanterns; in another, three women chat, dressed in the latest fashions. They exemplify the considerable body of work that J. Carlos produced for *Para Todos*, which remains notable for its vibrance and modernity.


PARA TODOS...
ANNO IX · NUM. 444
18 · JUNHO · 1927
PREÇO: 1.000

91 José Carlos de Brito e Cunha, *Para Todos… N. 444*, 1927

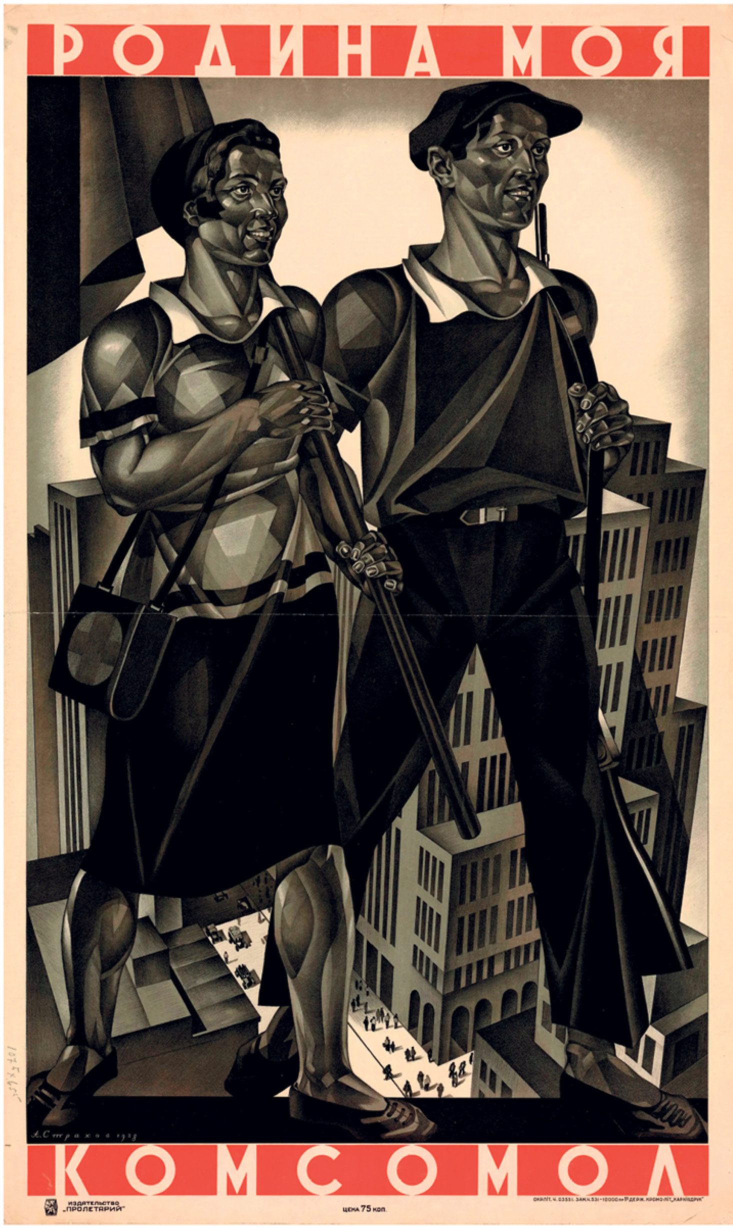


92 José Carlos de Brito e Cunha, *Para Todos… N.598*, 1930

In Russia, certain illustrators generated Soviet propaganda posters to promote the new Communist party, including the afore-mentioned poster designer and cartoonist Viktor Deni, Vera Sergeevna Korableva (1887–1950), known for her brightly coloured illustrated posters with a focus on ordinary workers, and the political cartoonist Mikhail Cheremnykh (1890–1962), who co-founded the satirical magazine *Krokodil* in 1922. In his work he commented on a wide variety of subject matter, ranging from the political dealings of Adolf Hitler to Soviet health clubs, and he would later be honoured with the title of People's Artist of the Russian Soviet Federative Socialist Republic. Also of note, in neighbouring Ukraine, Heorhiy (or Georgy) Narbut (1886–1920) was a prolific book and magazine illustrator and designer, as well as a stamp illustrator.

Other Russian illustrators included Varvara Stepanova (1894–1958), a Lithuanian-born Russian artist who created Constructivist-influenced clothing designs, textiles and illustrated posters, and Adolf Strakhov-Braslavsky (1896–1979), whose work was both angular and predominantly monochrome. A strong proponent of female emancipation, Strakhov-Braslavsky became known for such posters as *The Emancipated Woman is*

Building Socialism (1926) and *My Homeland, the Komsomol* (1928).**[93]** The latter illustration bears certain stylistic similarities to Tamara de Lempicka’s work, such as the use of bold, angular shapes arranged within the picture plane, though differing in subject matter and with a sombre black, white and red colour scheme. The young couple, members of the ‘Komsomol’, a political youth organization in the Soviet Union, march ahead, flag and rifle in hand, set fantastically high above a Russian street that stretches out far below them.

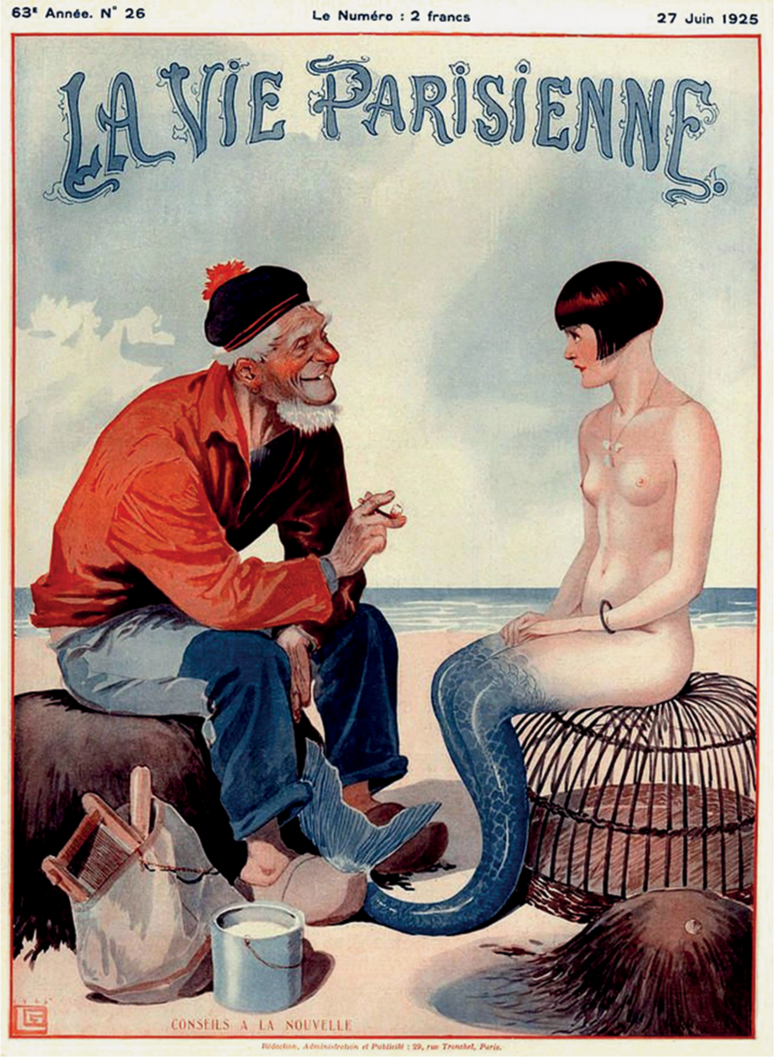


93 Adolf Strakhov-Braslavsky, *My Homeland, the Komsomol*, lithograph, 1928

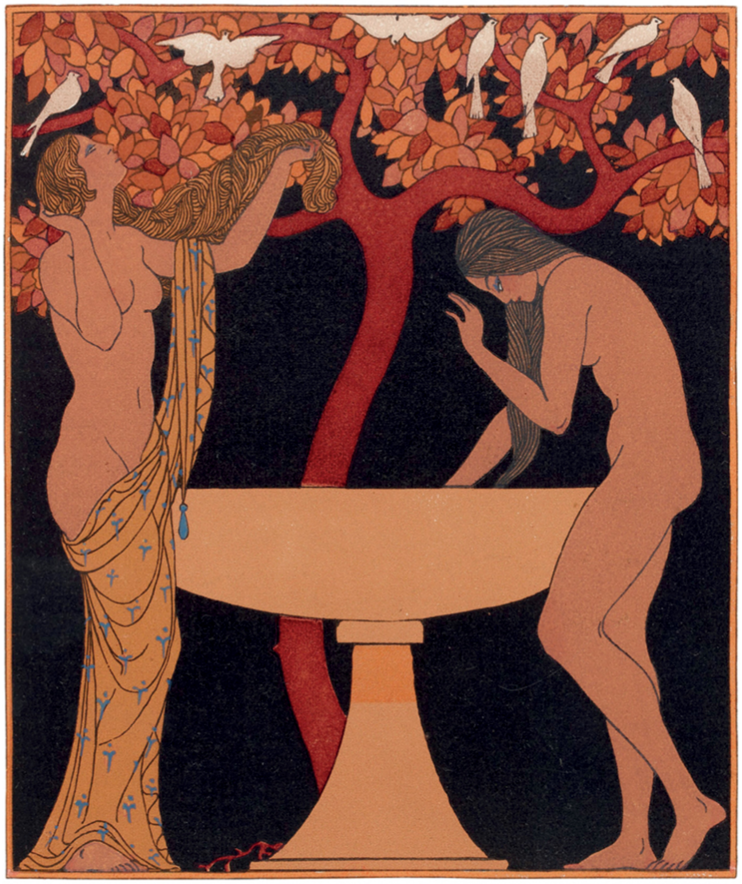
In Europe, Paris was at the epicentre of a buoyant illustration marketplace connected with newspapers, magazines and book publishing, and thus advertising, with much of the work bearing an Art Deco influence. René Vincent (1879–1936) excelled, illustrating for *La Vie Parisienne*, the *Saturday Evening Post*, *L’Illustration*, *Fantasio* and *Le Sourire*.

[94] Vincent’s contemporaries included Chéri Hérouard (1881–1961) and Georges Léonnec (1881–1940), whose 1925 cover for *La Vie Parisienne* is representative of the sizeable quantity of artwork he produced for this French weekly magazine – which started life as a fairly conservative publication, evolving into a mildly erotic review. It aimed to reflect a contemporary narrative connecting its readership to fashion, sport, romance and more, and always featured a fashionable young woman on its cover.

Other French illustrators included Maurice Millière (1871–1946), whose work had a gentle, romantic feel, and Charles Martin, whose modernist, flat-colour artwork was regularly commissioned by *La Gazette du Bon Ton*. Cassandre (real name Adolphe Jean-Marie Mouron, 1901–68), studied at L’École des Beaux-Arts before becoming commercially successful as an illustrator. He began his career by winning first prize at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, for a poster titled *The Woodcutter* that he had originally made for a cabinet maker. He would later establish his own advertising agency in 1952, called Alliance Graphique, and created classic posters for the railways, passenger ships and commercial air travel, as well as for products such as foodstuffs, drinks, clothing, cars and cigarettes. With capitalism, and therefore consumerism, operating at maximum force, the possibilities of commissions for the career illustrator seemed endless.


63e Année. N° 26
Le Numéro : 2 francs
27 Juin 1925
LA VIE PARISIENNE
CONSEILS A LA NOUVELLE
Rédaction, Administration et Publicité : 29, rue Tronchet, Paris.

94 Georges Léonnec, cover of *La Vie Parisienne*, 1925



95 George Barbier, *L'eau Pure du Bassin*, plate from Pierre Louÿs's *Les Chansons de Bilitis*, 1922

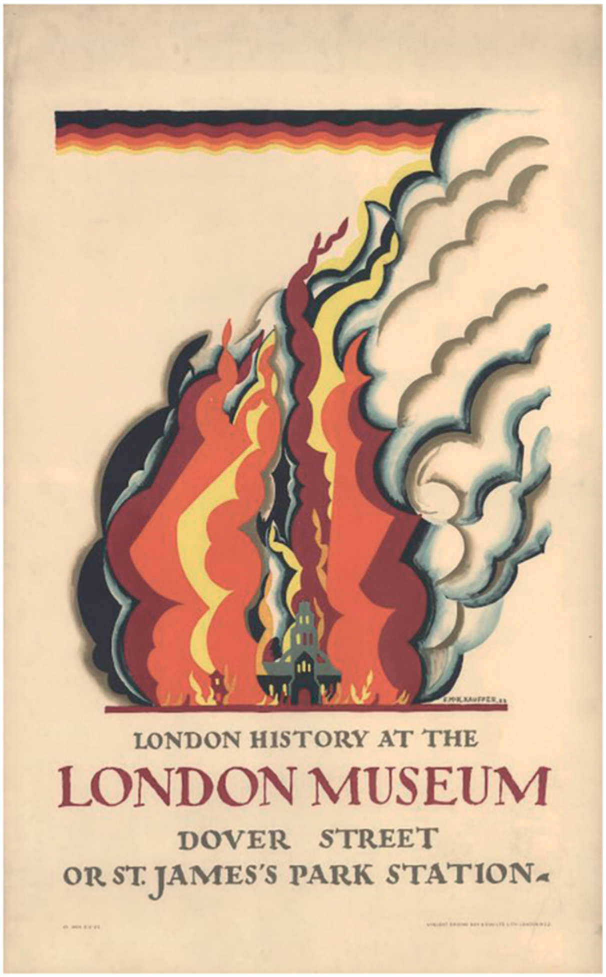
Also in France, the afore-mentioned George Barbier, having begun his career in editorial work and become one of the great fashion illustrators, produced illustrations for a 1922 re-issue of a collection of erotic poetry by Pierre Louÿs that was largely lesbian in nature and titled *Les Chansons de Bilitis* ('The Songs of Bilitis').**[95]** The original publication (1894) had gained a certain notoriety, because Louÿs had falsely claimed in his introduction that he had translated the words from ancient Greek poetry in the manner of Sappho – poems that he said had been found on the walls of a tomb in Cypress, believed to have been written by a mysterious woman called Bilitis. Having duped certain Greek literature experts, Louÿs then revealed that it was all a hoax. In this image from Barbier's illustrations for the later 1922 edition, one sees his Art Deco style at work, with an additional influence of classical Greek art, though with a bolder, more vivid colour scheme.

Elsewhere in Europe, these illustrators' contemporaries included Burkhold Mangold (1873–1950), a Swiss illustrator-designer based in Basel, who became known for his illustrated advertising posters as well as large shopfront illustrations. From Spain, Eduardo Benito (1891–1981) became a renowned fashion illustrator who moved to Paris and worked extensively with *Vogue* magazine, creating angular, elongated figures and often featuring women of colour. In Belgium, there was the notable emergence of one of the most prominent comic-book illustrators, Georges Remi, better known as Hergé

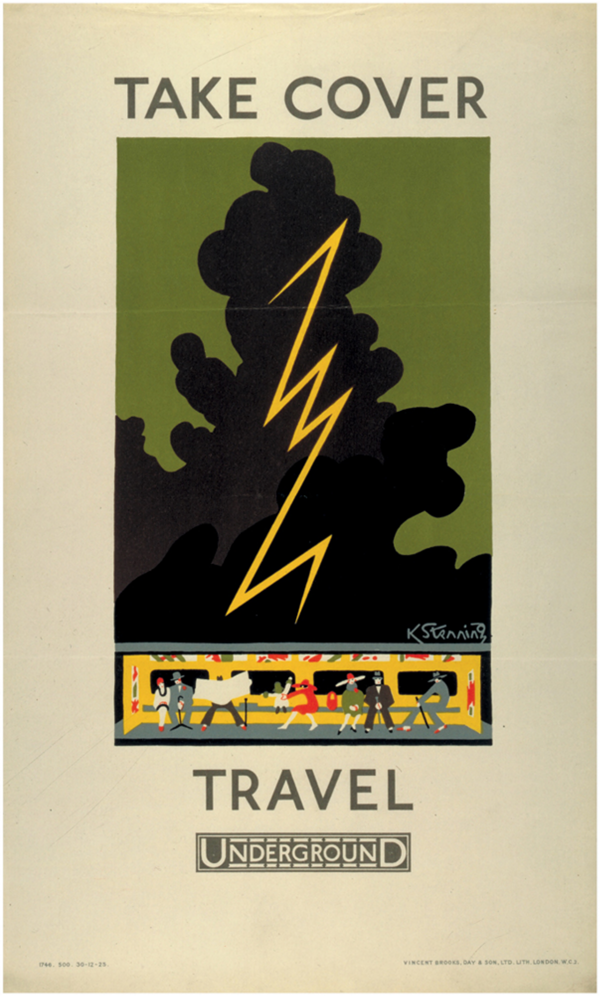
(1907–83). He created the characters of Tintin and his pet dog Snowy, his first drawings appearing in the story *In the Land of the Soviets* in 1929, originally featured in consecutive instalments in a weekly newspaper.

In Great Britain, the highly influential American expatriate Edward McKnight Kauffer (1890–1954) started his career influenced by the modernist narratives that had emerged from the Armory Show of 1913 (see Chapter 4). McKnight Kauffer gained commissions from large corporations, such as this illustration that dynamically advertised the London Museum, one of a cluster that he created for the corporation.**[96]** The Commercial Manager of the London Underground Group, Frank Pick, commissioned many advertising posters for the company that have since coalesced into a recognizable genre, including examples by notable female illustrators such as Monica Rawlins (*Victoria Embankment*, 1926), Freda Lingstrom (*Cheap Fares for School & Pleasure Parties*, 1929), Dora Batty (*From Country to the Heart of Town for Shopping*, 1925), Mary Koop (*Summer Sales Quickly Reached*, 1929) and Kathleen Stenning (*Take Cover – Travel Underground*, 1925).**[97]** This poster by Stenning for London Underground is dramatically dominated by the lightning bolt, that in turn connects with the London tube passengers, safe and sound beneath ground, ‘taking cover’ from the extreme challenges of the British weather. Though Pick actively sought to commission female illustrators, London Transport paid them a lower fee for their work than their male counterparts.

Also in Great Britain, E.H. Shepard (1879–1976), who had previously worked at *Punch* magazine, provided the illustrations for such children’s storytelling classics as Kenneth Grahame’s *The Wind in the Willows* (1908) and, in the 1920s, A.A. Milne’s *Winnie-the-Pooh* stories, which also became Disney animations. Shepard’s fellow children’s book illustrator Susan B. Pearse (1878–1980) created her best-known *Ameliaranne* series, unusually working with eight different authors on the collection of stories. Prominent figures within the mainstream British illustration marketplace included Edward Bawden (1903–89), a book, editorial and advertising illustrator who, by 1930, worked one day a week for the Curwen Press, creating advertisements for such companies as Shell, Fortnum & Mason and London Transport. Progressing to be a war artist in North Africa and the Middle East, he would later belong to a group of artists called the Great Bardfield Artists, named for the village where they lived in Essex in the east of England.


E.McK.KAUFFER 22
LONDON HISTORY AT THE
LONDON MUSEUM
DOVER STREET
OR ST. JAMES'S PARK STATION

96 Edward McKnight Kauffer, *London History at the London Museum*, 1922



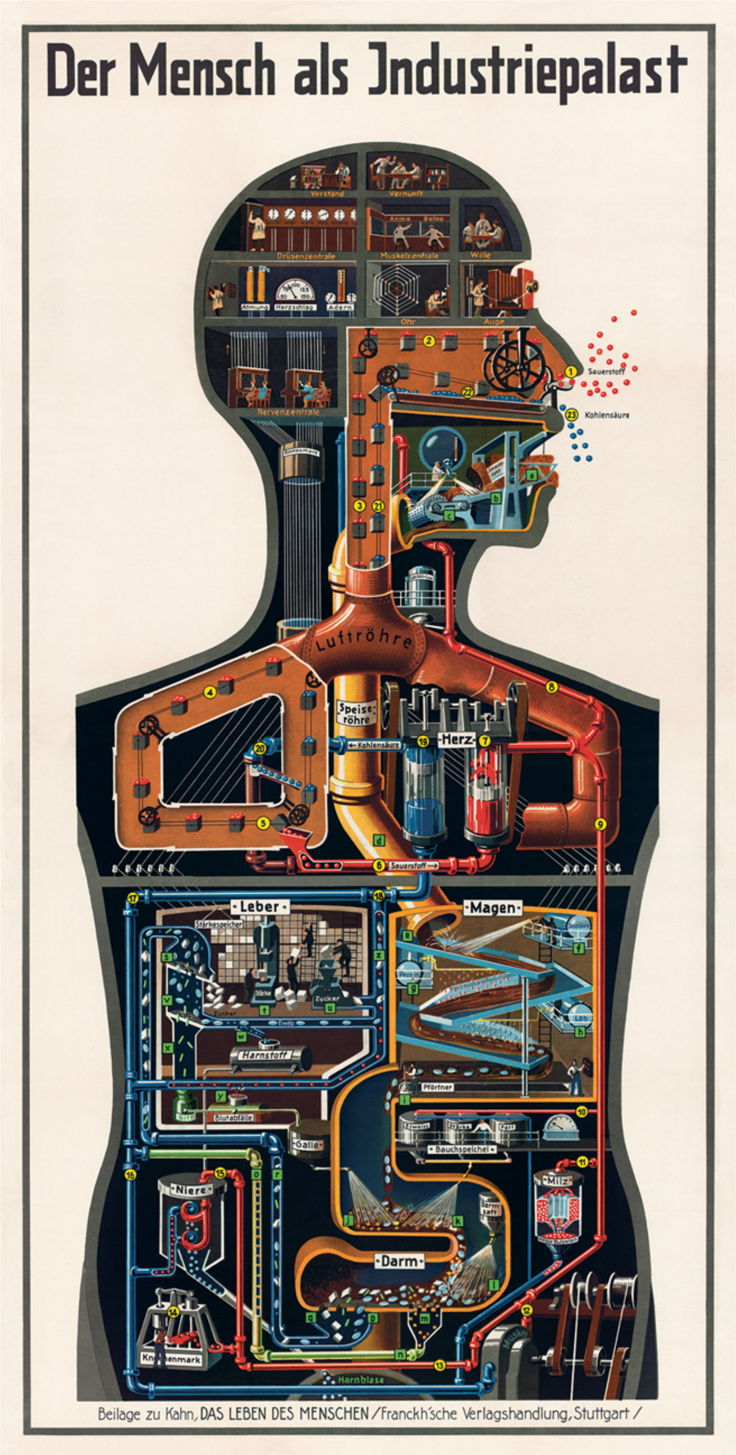
97 Kathleen Stenning, *Take Cover – Travel Underground*, 1925

Bawden’s work sat alongside that of Charles Paine (1895–1967), whose training in stained glass window design informed the visual language of his advertising-oriented illustration work. William Heath Robinson (1872–1944) became known for creating book illustrations for ‘Professor Branestawm’, a series of thirteen books written by Norman Hunter, as well as for his own books on humorous mechanical inventions, a celebratory illustrated dialogue on technology. Their contemporaries included René Bull (1872–1942), known for his work illustrating *The Arabian Nights* and *Andersen’s Fairy Tales*, and Frank Newbould (1887–1951), who made travel posters and carried out commissions for the British War Office.

In Sweden, Alexander Akerbladh (1886–1958), who had studied architecture in Scotland at the Glasgow School of Art, became a prominent illustrator, creating the ‘Lupino Lane’ comic strip. In Austria, German-born designer and social scientist Marie Neurath (1898–1986) co-developed the language of infographics known as ‘isotype’ as part of a creative team that included her husband, Otto. With Otto, and after his death in 1945, Neurath wrote and illustrated beautiful and inspirational educational children’s books on science and natural history – her work is discussed further in the ‘Features’ section of this book. The German illustrator Fritz Kahn (1888–1968) also contributed a great deal to the genre of infographics; a trained physician, Kahn focused on the human body for his work, at times collaborating with fellow illustrator Georg Helbig and combining visual metaphors with this educational imagery, as in *Man as Industrial Palace* (1921), a promotional poster for the first of five volumes of *Das Leben des Menschen* ('The Lives of Men'), published between 1921 and 1931.**[98]** Kahn suffered anti-Semitic persecution under the Nazis and his books were publicly burned. Though a knowledgeable doctor, he sought to communicate through illustration the workings of the human body in a manner that would be accessible to a mass audience. Here, the combination of the exterior human head and body and the depiction of the working factory within is a victory of infographic design communicating a complex subject in a fun and accessible manner.

Summary

After the First World War, and with the conclusion of the deadly Spanish Flu epidemic, there was a fresh burst of optimism and creative energy that channelled into the last decade of 'The Golden Age of Illustration', from 1920 to 1930. However, seismic international political shifts in this era, such as the Bolshevik victory in Russia, saw political regimes harness the formidable power of illustration, design and the poster format to spread their state-endorsing, and state-endorsed, messages to the populace. Though predominantly left-leaning in this era, illustration featuring right-wing propaganda would soon follow. This was also a time when fresh artistic ideas flowed into illustration, freeing many commercial practitioners from a strict adherence to Realism. These influences included Cubism, Dada, Expressionism, Suprematism and Constructivism, De Stijl, Art Deco and African American Modernism.


Der Mensch als Industriepalast
Verstand
Vernunft
Drüsenzentrale
Muskelzentrale
Wille
Atmung
Herzschlag
Adern
Ohr
Auge
Nervenzentrale
Rückenmark
Sauerstoff
Kohlensäure
Luftröhre
Speiseröhre
Kohlensäure
Herz
Sauerstoff
Leber
Stärkespeicher
Stärke
Zucker
Harnstoff
Blutabfälle
Galle
Magen
Pförtner
Bauchspeichel
Milz
Niere
Darm
Darmsaft
Knochenmark
Harnblase
Beilage zu Kahn, DAS LEBEN DES MENSCHEN / Franckh'sche Verlagshandlung, Stuttgart /

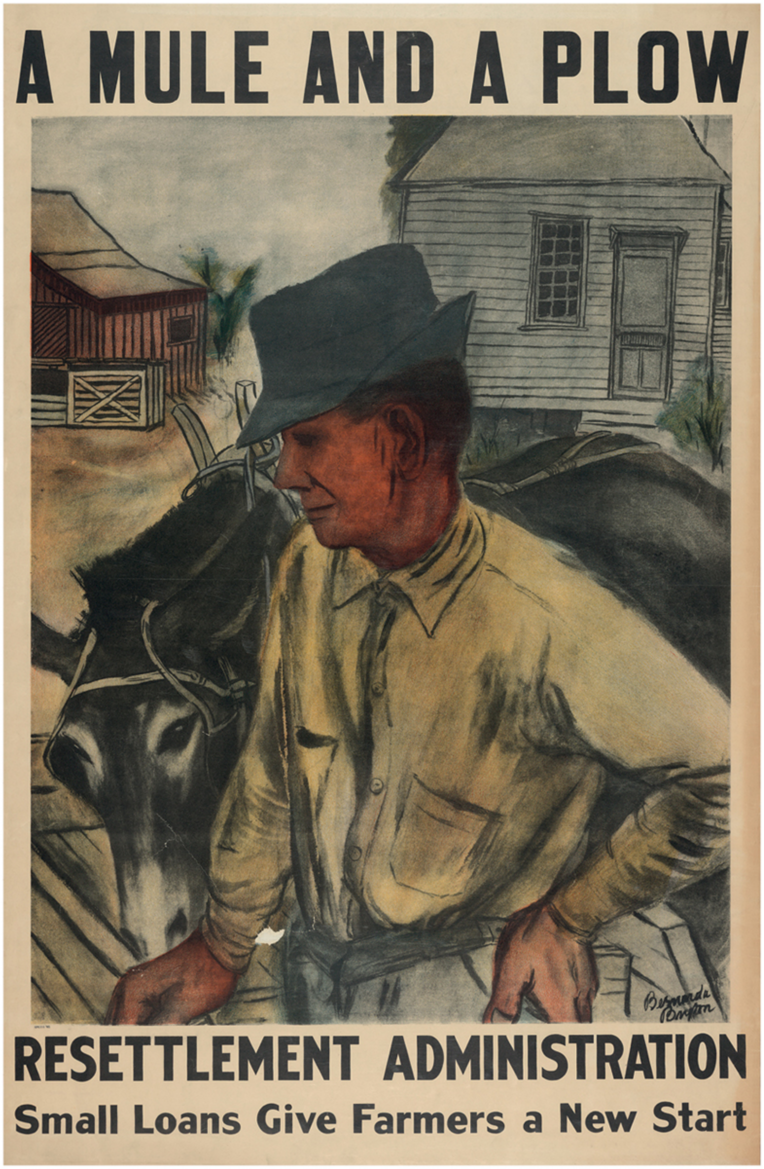
98 Fritz Kahn, *Der Mensch als Industriepalast* ('Man as Industrial Palace'), chromolithograph folding plate for Fritz Kahn's *Das Leben des Menschen*, 1926

Chapter 6
1930–1945

The Great Depression and New Global Theatre of War

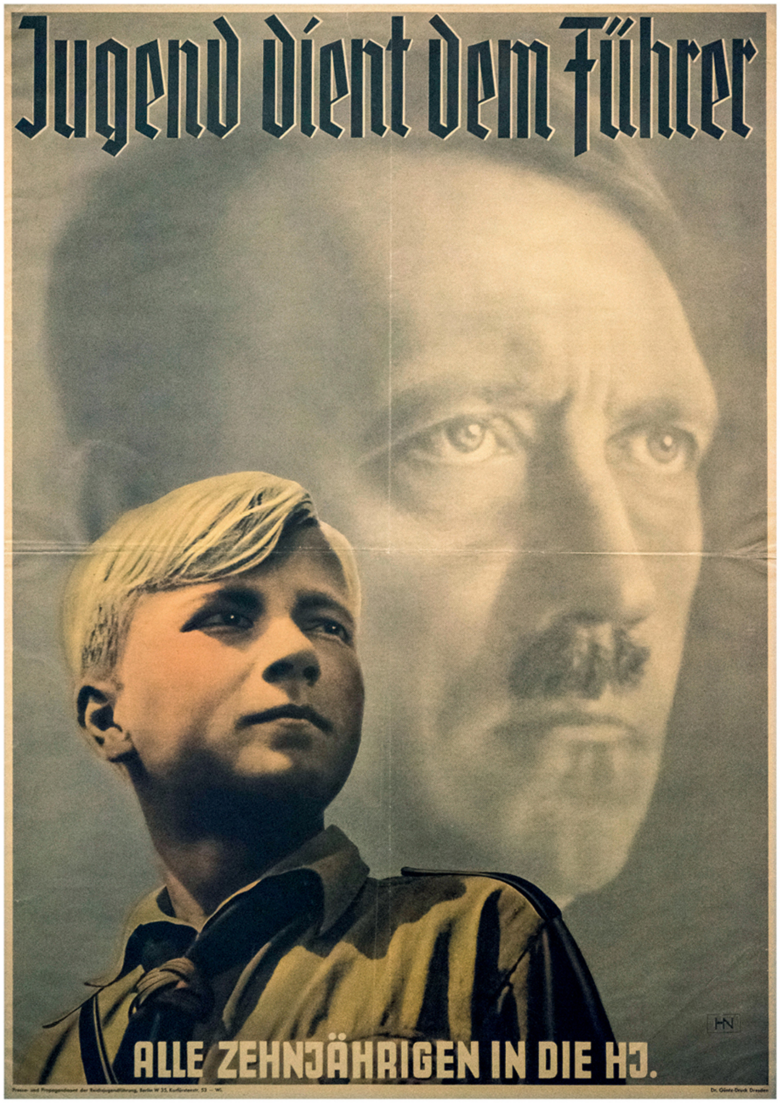
After the American stock market crash of 1929, there followed the Great Depression of the 1930s, a state of global economic near-collapse that would last until the start of the Second World War in 1939. As during the industrial revolutions, image-makers took up the baton of Social Realism to record its effects on humanity – for instance, the American photographer Dorothea Lange's stark black and white photograph *Migrant Mother, Nipomo, California* (1936) illustrated the anxiety and hardship that so many experienced during this time. Originally titled *Pea Picker Family, California*, Lange's image portrays Florence Owens Thompson, a woman of Cherokee descent, who had previously moved with her family from Oklahoma to California to labour in the fields picking cotton and other crops, though work was not always in plentiful supply.

Lange had been one of a group of photographers commissioned by the US government's Resettlement Administration to record such societal challenges in America. Set up in 1935, and later renamed the Farm Security Administration (FSA) in 1937, this initiative formed part of President Roosevelt's 'New Deal' (1933–38), a national infrastructure-building programme on an unprecedented scale. Other creative image-makers joined Lange, including the African American photographer Gordon Parks and the illustrator, artist and photojournalist Bernarda Bryson Shahn (1903–2004). For her commission, Shahn created a publication titled *The Vanishing American Frontier*, featuring lithographs showing America – and Americans – in a profound state of transition, as well as posters advertising for resettlement and farming loans. Her poster *A Mule and a Plow* advertises the Resettlement Administration loans for citizens to encourage them to return to an agricultural way of life that could mitigate both their poverty and potential sense of despair.[99] These creative practitioners, and others, collectively formed a meaningful record of US mass migrations, poverty, social injustice and post-slavery racial apartheid imposed through the poisonous segregationist Jim Crow laws.


A MULE AND A PLOW
Bernarda Bryson
RESETTLEMENT ADMINISTRATION
Small Loans Give Farmers a New Start

99 Bernarda Bryson Shahn, *A Mule and a Plow*, poster for the Resettlement Administration, *c.* 1935–37

Government-commissioned image-making thus became synonymous with this era, yet again through the power of the illustrated political poster, the highly effective mass-communication tool developed and refined during the First World War. In Europe, far left-wing and far right-wing political factions buffered against one another, until open conflict ensued. One notable instance of such conflict was the Spanish Civil War (1936–39), in which socialists opposed fascists, with Pablo Picasso's iconic painting *Guernica* (1937) providing a visual protest against the ensuing terror and human loss inflicted following the bombing of the small Basque town of Guernica in northern Spain by German and Italian fascist factions.

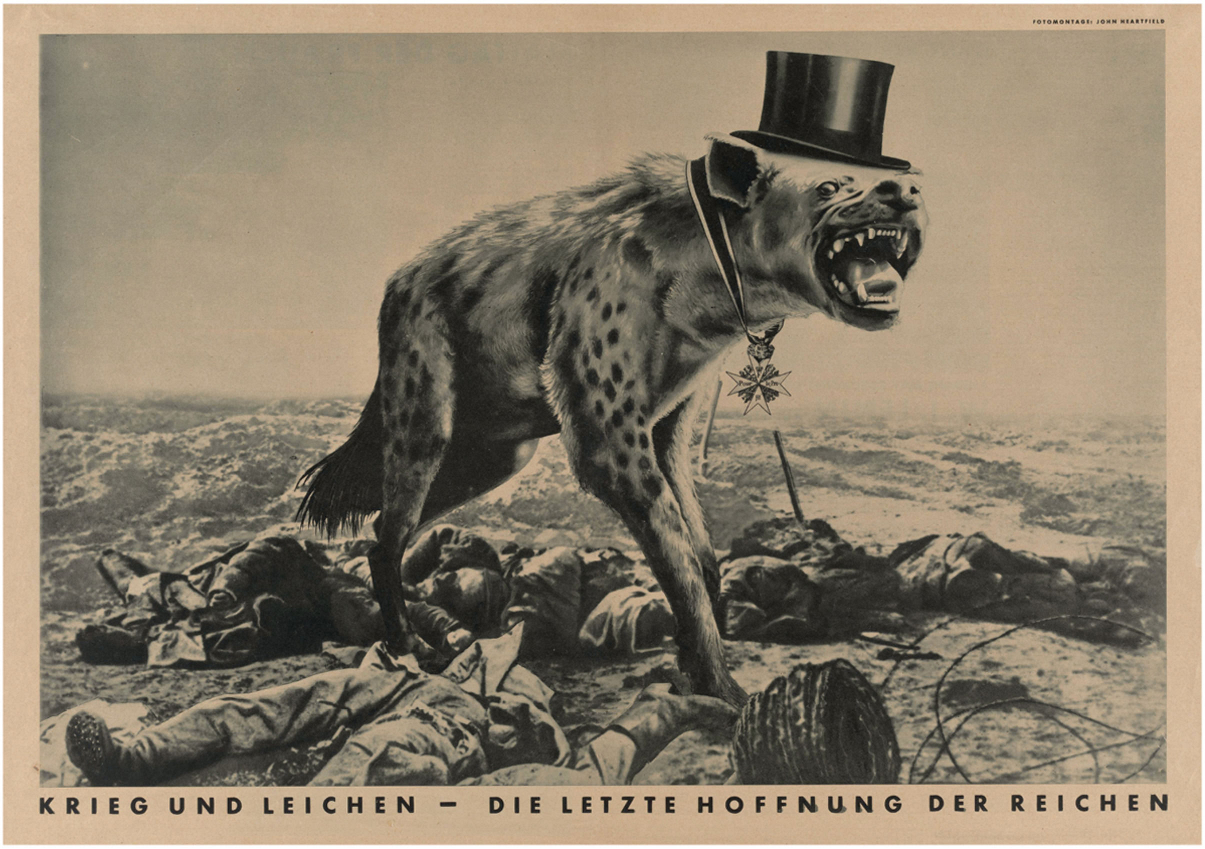

Jugend dient dem Führer
HN
ALLE ZEHNJÄHRIGEN IN DIE HJ.
Presse- und Propagandaamt der Reichsjugendführung, Berlin W 35, Kurfürstenstr. 53 — Wi.
Dr. Güntz-Druck Dresden

100 Hein Neuner, recruitment poster for the Hitler Youth, 1939

In Germany itself, piece by piece, Adolf Hitler attained and secured the reins of power on a national scale, paving the way for another global war. He harnessed a formidable pro-Nazi communication machine, the Ministry of Propaganda, led by Joseph Goebbels. Goebbels employed illustrators such as Ludwig Hohlwein (1874–1949), designers such as Herbert Bayer, filmmakers such as Leni Riefenstahl and architects such as Albert Speer to promote a pro-Aryan, anti-Semitic and highly toxic ideology. The Nazis adopted – or perhaps copied is more accurate – socialist and communist visual strategies, such as collage, clear lettering and a Realism-driven illustration style, and often paired images of Hitler himself with a young person, usually wearing the uniform of the Hitler Youth movement.**[100]**

In retrospect, Hitler's intentions now seem perfectly clear, yet at the time few had the wisdom and insight to see past his apparent willingness to strike peace deals with his neighbouring European countries. Brave, and in a highly exposed minority, one dissenting voice was the afore-mentioned German Dadaist illustrator John Heartfield, who used collage and photomontage to poke fun at the naivety of certain European political leaders, questioning the structures of capitalism, as well as being utterly fearless in using his art to attack Hitler in person. This illustration, titled *War and Corpses: The Last Hope of the Rich*, warns of the rearmament of Germany, with a view towards war and profit.**[101]** Heartfield's visual language quickly became a byword for left-wing protest illustration and would later re-emerge in the illustrated music packaging of the anarchist punk movement in Great Britain and America. Hitler, as well as leaders Joseph Stalin, Benito Mussolini, Winston Churchill and Theodore Roosevelt, were all visually iconic in their own ways, and just as had happened previously with Napoleon, they would be depicted thousands of times in the work of contemporary cartoonists and editorial illustrators.

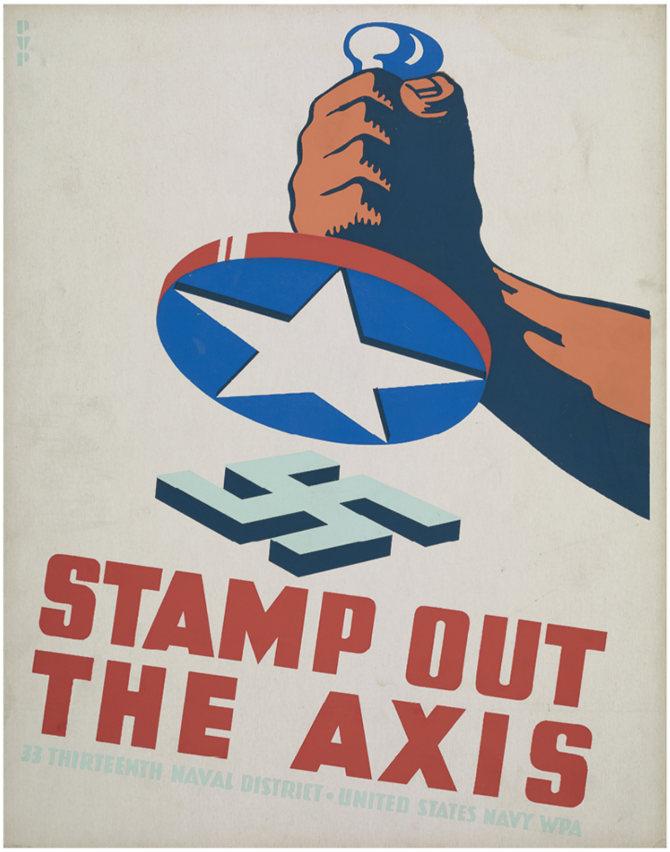
During the 1930s, the far-right and far-left factions coalesced into two key alliances that would oppose each other during the Second World War – the Axis powers (Germany, Japan and Italy) and the Allied powers (eventually comprising forty-seven member states). All of these governments issued illustrated poster work to support and promote their particular engagement in the war. As opposed to the Axis nations, who focused on a Realism-oriented style, the Allies employed a visual illustration language that, in addition to Realism, at times embraced the modernist traits developed through recent movements such as Cubism, Futurism and Surrealism. In this example, one sees the American illustrator Phil von Phul using a comicbook style, together with a dramatic viewpoint and colour scheme to match the US flag, to convey the clear intention to crush the Nazis and their allies.**[102]**


FOTOMONTAGE: JOHN HEARTFIELD
KRIEG UND LEICHEN – DIE LETZTE HOFFNUNG DER REICHEN

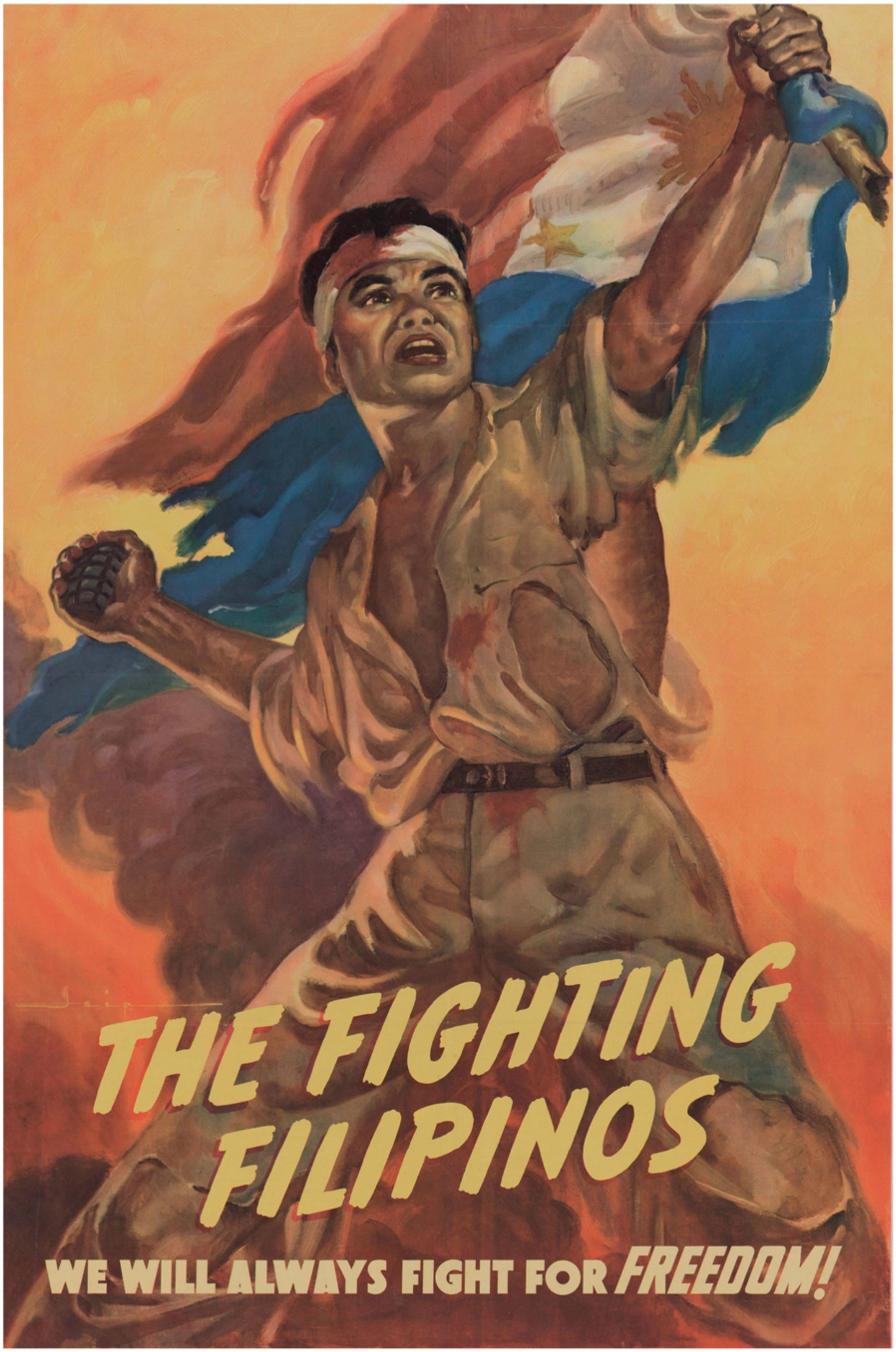
101 John Heartfield, *War and Corpses: The Last Hope of the Rich*, photomontage, 1932

Resistance movements followed suit: after the Japanese invasion of 1941, the Philippines issued this poster designed by Manuel Rey Isip (1904–87),**[103]** entitled *The Fighting Filipinos – We Will Always Fight for Freedom!* In this and other war recruitment posters featured here, one can see the variety of ways in which the Philippines, Russia, Germany, Mexico and Japan encouraged recruitment – of both men and women – from assertion, to nationalistic appeals, to advocating a sense of pride in contributing to a national war effort.**[104–14]**

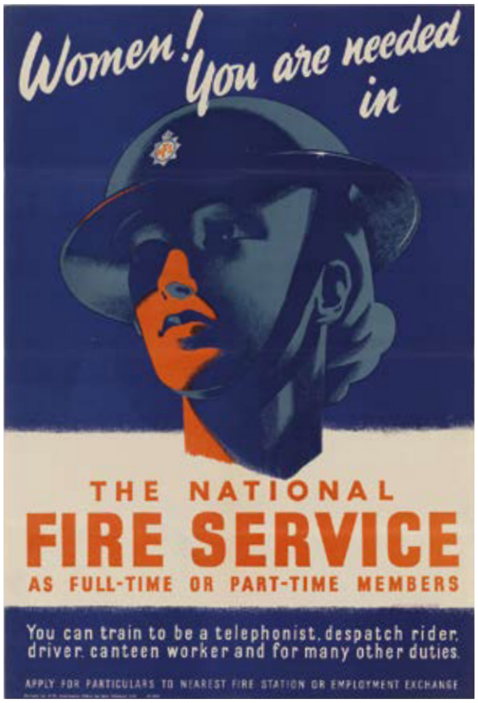
Following Hitler's invasion of Poland in September 1939, France and Great Britain declared war on Germany. Then, with the early fall of France, Germany instigated the North African campaign in 1941, in support of the Italian army. To garner local support against the Germans, the Allies airdropped propaganda leaflets over African countries, such as the example featured here, dropped over Nigeria, which was then still a British colony.**[115–18]** The language and illustration in this British leaflet have a colonialist tone, patronizing and instructional, intentionally raising the spectre of slavery in outlining the abuse that would ensue should the Nazis prevail. Using a simple black, red and cream colour scheme, it bears a clear message that West Africans would be 'Better off Under Britain' – economically, socially and politically.

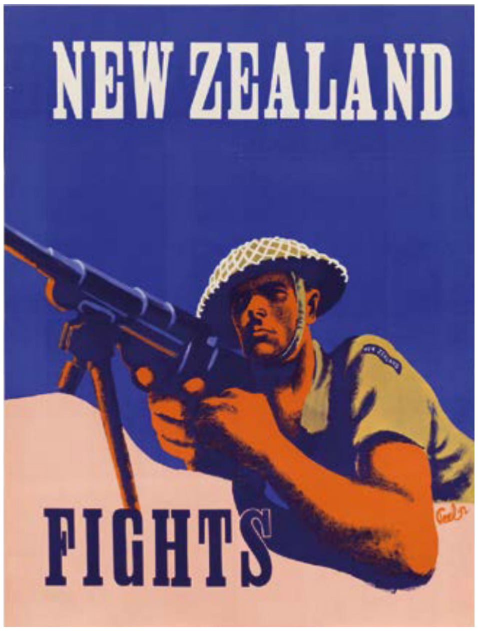

PVP
STAMP OUT THE AXIS
33 THIRTEENTH NAVAL DISTRICT • UNITED STATES NAVY WPA

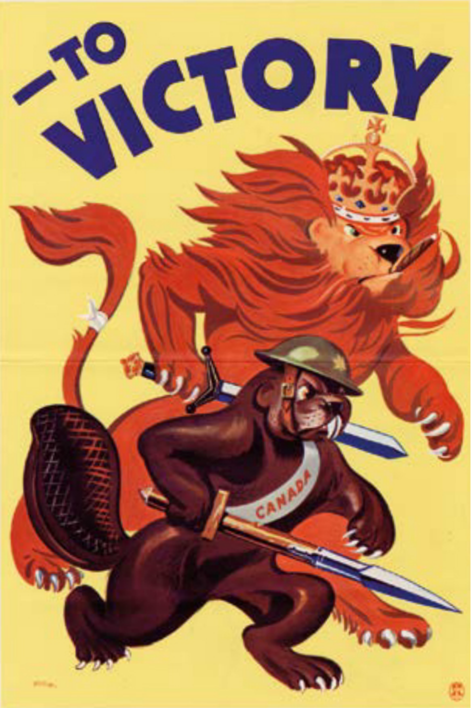
102 Phil von Phul, *Stamp out the Axis*, silkscreen poster for the United States Navy’s Thirteenth Naval District, 1941

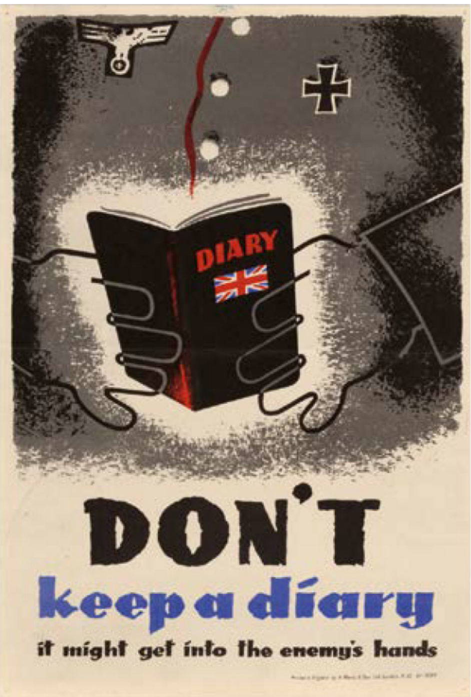

THE FIGHTING FILIPINOS
WE WILL ALWAYS FIGHT FOR FREEDOM!

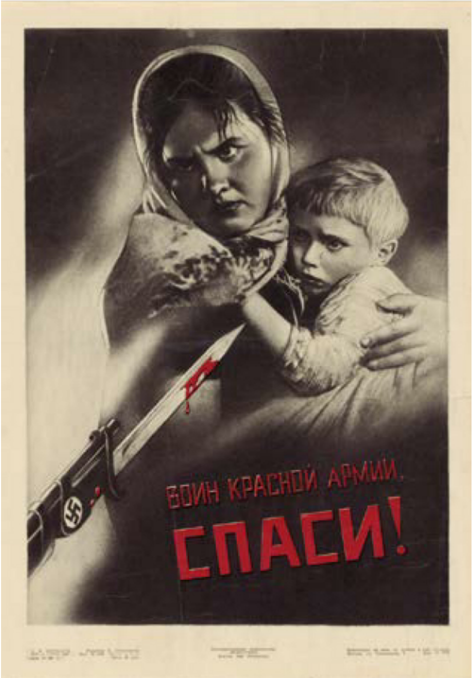
103 Manuel Rey Isip, *The Fighting Filipinos*, lithograph poster, 1943

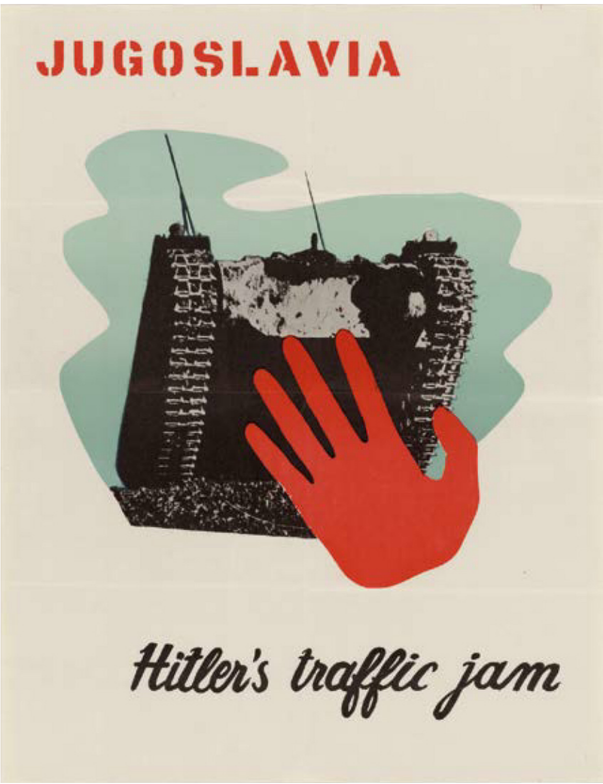

Women! You are needed in
THE NATIONAL
FIRE SERVICE
AS FULL-TIME OR PART-TIME MEMBERS
You can train to be a telephonist, despatch rider, driver, canteen worker and for many other duties.
APPLY FOR PARTICULARS TO NEAREST FIRE STATION OR EMPLOYMENT EXCHANGE

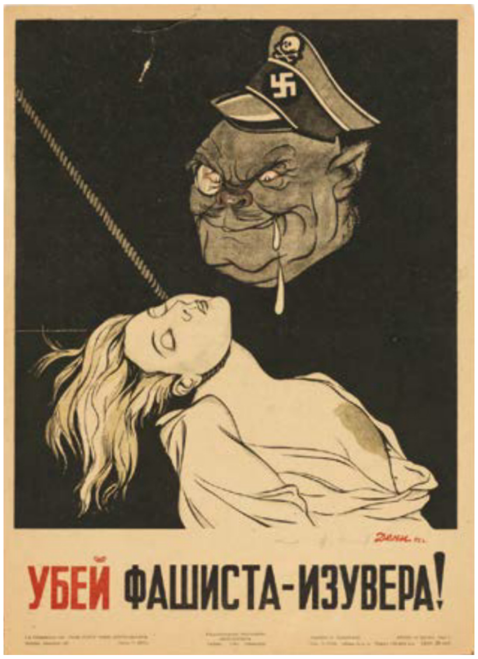

NEW ZEALAND
FIGHTS
NEW ZEALAND

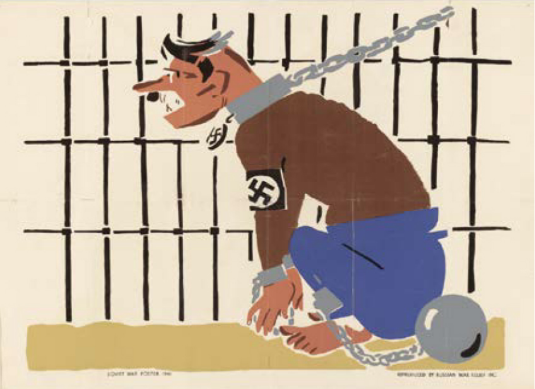

—TO
VICTORY
CANADA


DIARY
DON'T
keep a diary
it might get into the enemy's hands

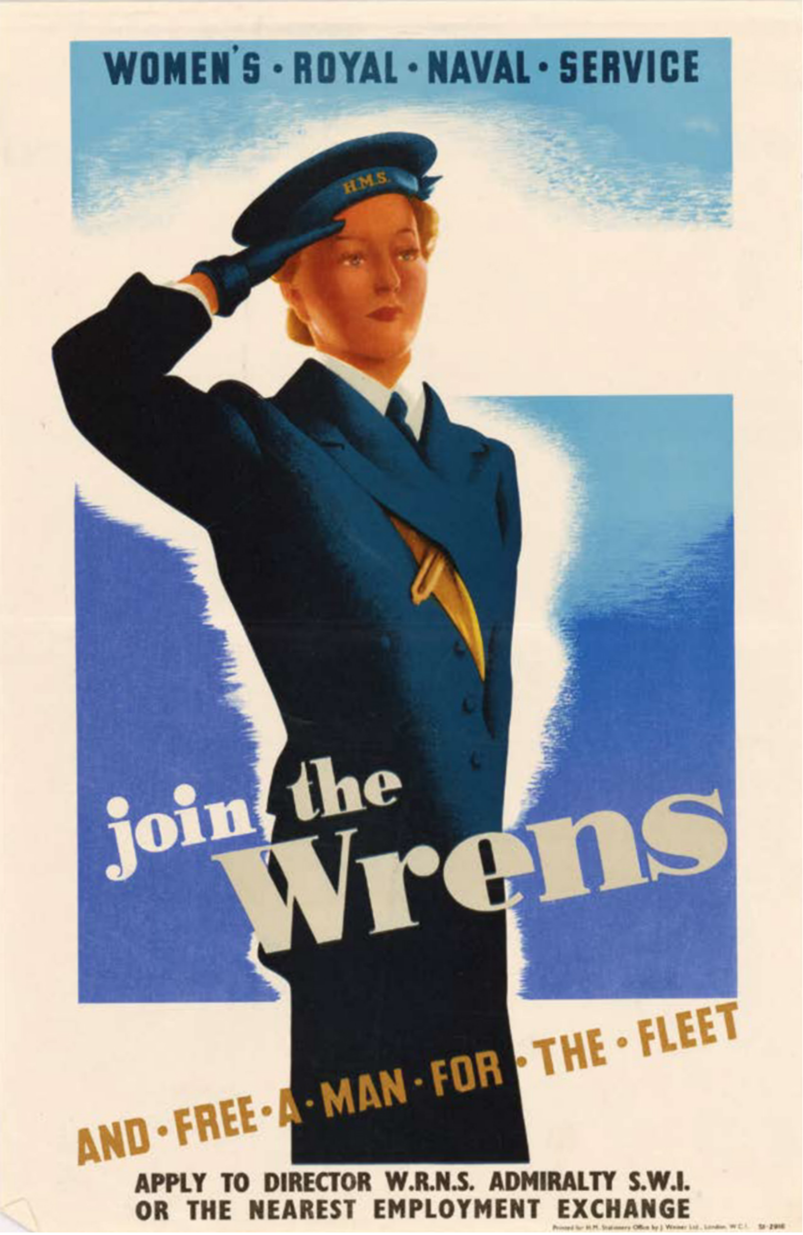

ВОИН КРАСНОЙ АРМИИ,
СПАСИ!

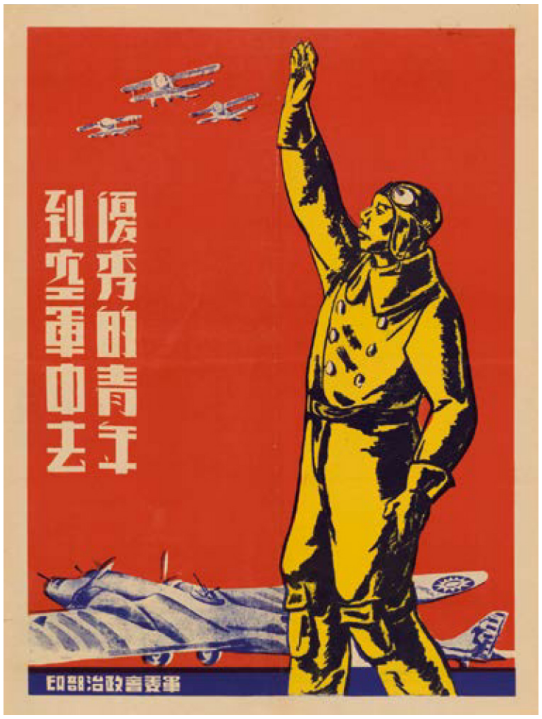

JUGOSLAVIA
Hitler's traffic jam

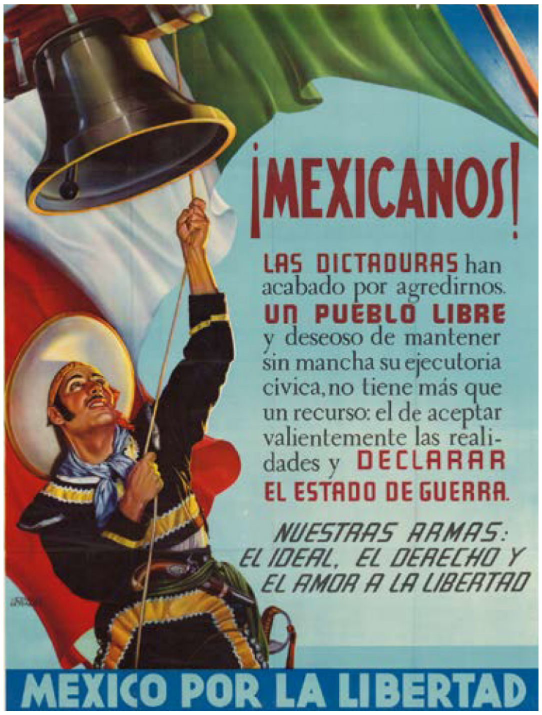

Дени
УБЕЙ ФАШИСТА-ИЗУВЕРА!


SOVIET WAR POSTER
REPRODUCED BY RUSSIAN WAR RELIEF INC.

104–11 War recruitment posters

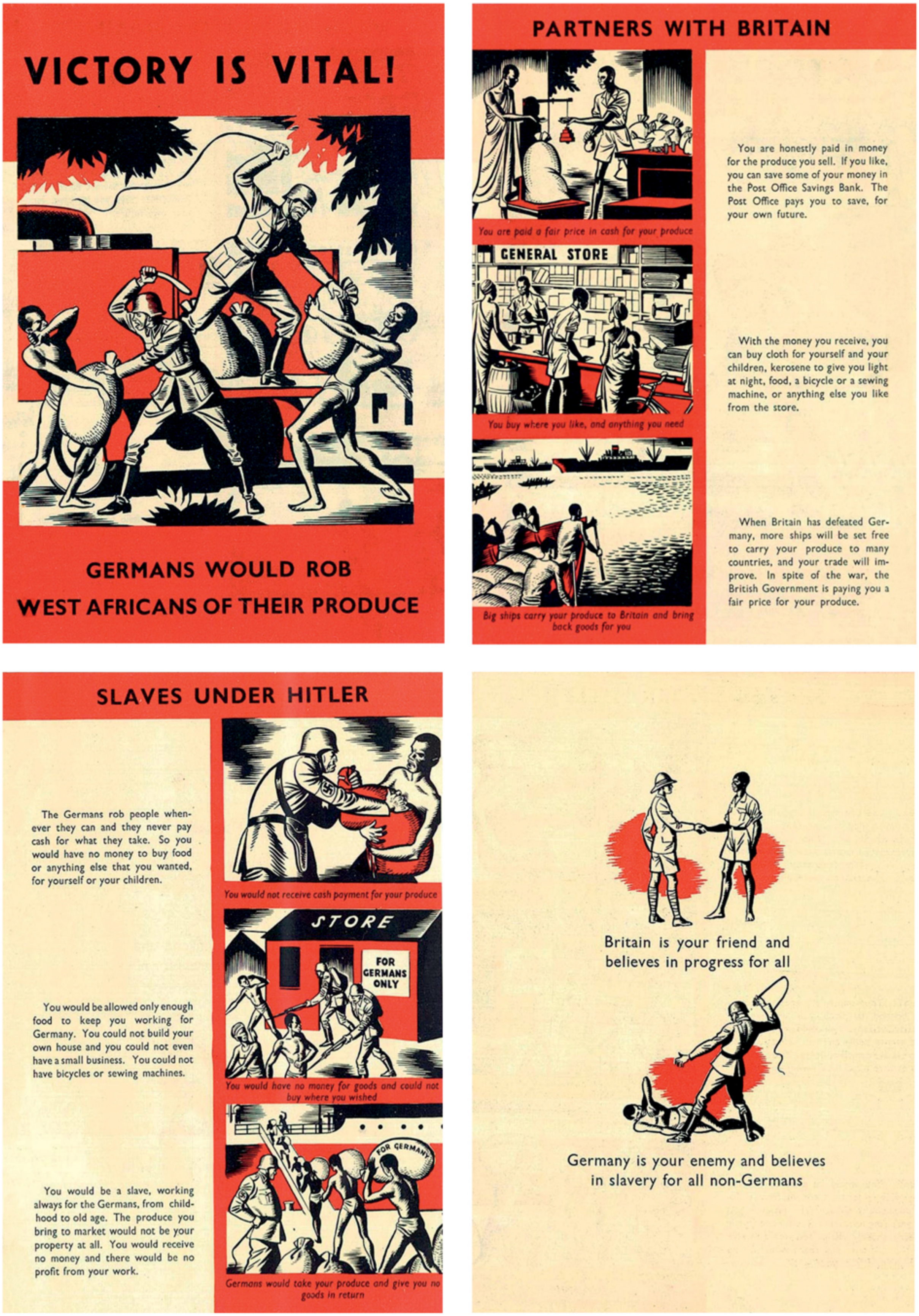

WOMEN'S · ROYAL · NAVAL · SERVICE
H.M.S.
join the
Wrens
AND · FREE · A · MAN · FOR · THE · FLEET
APPLY TO DIRECTOR W.R.N.S. ADMIRALTY S.W.I.
OR THE NEAREST EMPLOYMENT EXCHANGE
Printed for H.M. Stationery Office by J. Weiner Ltd., London, W.C.1. 51-2910


優秀的青年
到空軍中去
軍委會政治部印


¡MEXICANOS!
LAS DICTADURAS han acabado por agredirnos.
UN PUEBLO LIBRE y deseoso de mantener sin mancha su ejecutoria cívica, no tiene más que un recurso: el de aceptar valientemente las realidades y DECLARAR EL ESTADO DE GUERRA.
NUESTRAS ARMAS: EL IDEAL, EL DERECHO Y EL AMOR A LA LIBERTAD
MEXICO POR LA LIBERTAD

112–14 War recruitment posters

Dramatic events during the long years of the war found their way into many forms of illustration, however brutal they were in reality: the Balkan campaign (1940–41), the aerial Battle of Britain (July–October 1940), the Blitz of London (September 1940–May 1941), the Battle of the Atlantic (1939–45) , the Invasion of the Soviet Union (1941) and the Bombing of Pearl Harbor (1941) would all become the focal points for children's comic-book stories, as well as films. Sales figures for comic books increased markedly from 1939 to 1945, including for the *Beano* and the *Hotspur* in Britain and *Captain America* in the United States. The cover of the first issue of *Captain America*, published in March 1941, showed the nationalist superhero dramatically giving Adolf Hitler a resounding ‘sock on the jaw’. In Great Britain, the *Beano* comic, in issue number 156 for July 1941, ran a story featuring a character called ‘Big Eggo’ who kills Hitler and Hermann Göering with an explosive egg; while, in the same month, issue number 410 of the *Hotspur* featured a rocket-powered jet called ‘the Destroyer’, with Captain Dan Blade as its pilot, flattening a secret Nazi aerodrome.



VICTORY IS VITAL!

GERMANS WOULD ROB
WEST AFRICANS OF THEIR PRODUCE

PARTNERS WITH BRITAIN

You are paid a fair price in cash for your produce

You are honestly paid in money for the produce you sell. If you like, you can save some of your money in the Post Office Savings Bank. The Post Office pays you to save, for your own future.

You buy where you like, and anything you need

With the money you receive, you can buy cloth for yourself and your children, kerosene to give you light at night, food, a bicycle or a sewing machine, or anything else you like from the store.

Big ships carry your produce to Britain and bring back goods for you

When Britain has defeated Germany, more ships will be set free to carry your produce to many countries, and your trade will improve. In spite of the war, the British Government is paying you a fair price for your produce.

SLAVES UNDER HITLER

The Germans rob people whenever they can and they never pay cash for what they take. So you would have no money to buy food or anything else that you wanted, for yourself or your children.

You would not receive cash payment for your produce

You would be allowed only enough food to keep you working for Germany. You could not build your own house and you could not even have a small business. You could not have bicycles or sewing machines.

You would have no money for goods and could not buy where you wished

You would be a slave, working always for the Germans, from childhood to old age. The produce you bring to market would not be your property at all. You would receive no money and there would be no profit from your work.

Germans would take your produce and give you no goods in return

---

Britain is your friend and
believes in progress for all

Germany is your enemy and believes
in slavery for all non-Germans

115–18 *Victory Is Vital!*, British propaganda leaflet designed for distribution in West Africa, early 1940s

Illustration also had a presence in the actual conflict zones: as well as the dramatically painted 'dazzle' camouflage of the large warships, smaller boats and submarines such as the USS *Torsk*, which operated in the Pacific from 1944, often sported an aggressive shark illustration on their bow. In the air, warplanes – bombers and lighter combat aircraft piloted by 'fighter aces' – carried what was termed 'nose art'. The designs were often painted copies of well-known female pin-ups, as well as cartoon characters such as Mickey Mouse and Donald Duck. The Second World War British flying ace Ian Gleed featured Figaro the Cat on his plane – Geppetto's pet kitten from the Italian story *Pinocchio*, which had been animated by Disney in 1940. Sharks also found their way onto Curtiss P-40 Warhawks and Mustang fighter planes. These images all worked as good-luck mascots for the combatants, creating a sense of confidence and optimism during extreme bouts of conflict.

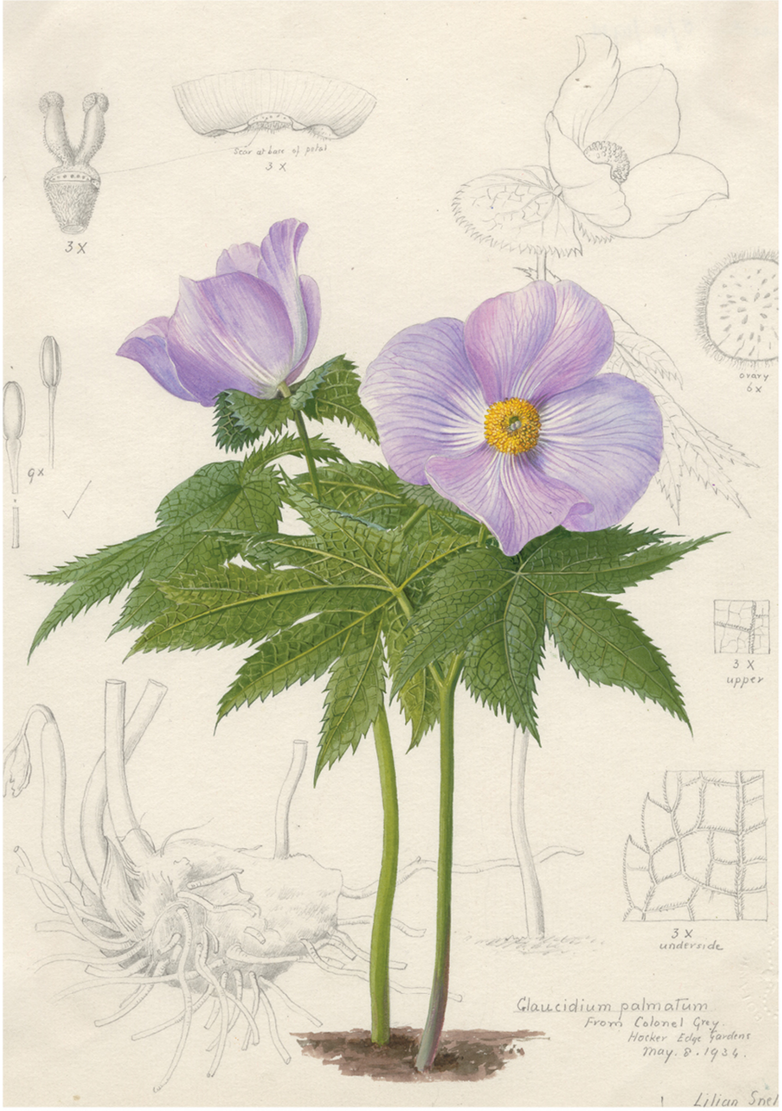
Following the Battle of the Bulge (December 1944–January 1945), the last major offensive launched by the Axis powers on the Western Front, the Western Allies and the Soviet Union concluded the conflict in Europe with the capture of Berlin by Soviet troops. With the Potsdam Declaration by the Allies on 26 July 1945 and the refusal of Japan to surrender under its terms, the United States dropped atomic bombs on the cities of Hiroshima and Nagasaki on 6 and 9 August 1945 respectively. These terrible and terrifying events finally elicited a surrender by public radio broadcast from Emperor Hirohito of Japan.

The Atomic Bomb and Natural World

Nuclear energy had become a reality by 1934, with scientists splitting uranium atoms with neutrons for the first time. This in turn led to the Manhattan Project (1942–45), with J. Robert Oppenheimer leading a team of several hundred scientists in developing the first atomic bombs, mainly at a geographically isolated base in Los Alamos, New Mexico. By the close of the war, the results of nuclear fission were clear for all to see. The terrible loss of life and environmental devastation caused by the American bombings of Hiroshima and Nagasaki would, post-war, become well documented in prize-winning author and journalist John Hersey's book *Hiroshima*, in which he told the stories of six survivors of the Hiroshima bombing. The atom bomb found its way into other types of illustration, including fact-based periodicals such as *The Atom Bomb!*, which 'explained' nuclear fusion, and many illustrated governmental leaflets from the 1940s through to the 1960s that offered citizens advice in the event of a nuclear attack. Elsewhere, the book jacket for the first Bantam Books edition of 1948 was illustrated by Geoffrey Briggs, unusually showing an American couple fleeing from the effects of a nuclear explosion, as if this could be the next consequence of the atom bomb.

In India, under British colonial rule, the Bengal famine of 1943 killed approximately three million people as a result of starvation, malaria and additional diseases aggravated by malnutrition, population displacement and unsanitary conditions. Two notable examples of 'social journalism' reflected this tragedy at close hand. One was Ela Sen, an Indian poet writing in Bengali, whose journalistic book called *Darkening Days* (1944) was banned by the British authorities. It carried a jacket and interior illustrations by the Bangladeshi artist Zainul Abedin (1914–76), who drew at first hand in the famine area with Chinese ink on paper made traditionally from rags, and used bold, clear lines on an orange background to describe the tragedy before him. The second was an accompanying publication, *Bengal Lamenting* by Freda Beni, a British woman who supported Indian nationalism. The book had an illustrated cover by the Indian painter Sobha Singh (1901–86), featuring a mother and child image reminiscent of Michelangelo's *Pietà* (1498–99) – in which the Virgin Mary is shown cradling Christ's dead body across her lap – both figures severely disfigured by malnutrition and anguish.

As the natural world faced extreme challenges in the face of such events, botanical illustrators such as Lilian Snelling (1879–1972) continued to record and thus protect it. Snelling was the principal illustrator and lithographer, assisted by Stella Ross-Craig, for *Curtis's Botanical Magazine*, the longest-running in this genre, originally founded in 1787. From 1921 to 1952 Snelling produced 830 painted illustrations of plants for this publication at its home, the Royal Botanic Gardens, Kew, in London. In this example, one sees how Snelling created a focus on the page by juxtaposing a full-colour illustration of a flower with accompanying delicate pencil sketches in the background.**[119]** The magazine still remains an academic-level journal for botanists, horticulturalists and ecologists, and Snelling is considered to be the most important British botanical illustrator of the first half of the 20th century.


3 X
Scar at base of petal
3 X
9x
ovary
6x
3 X
upper
3 X
underside
Glaucidium palmatum
From Colonel Grey.
Hocker Edge Gardens
May. 8. 1934.
Lilian Snel

119 Lilian Snelling, illustration for *Curtis's Botanical Magazine*, 1934

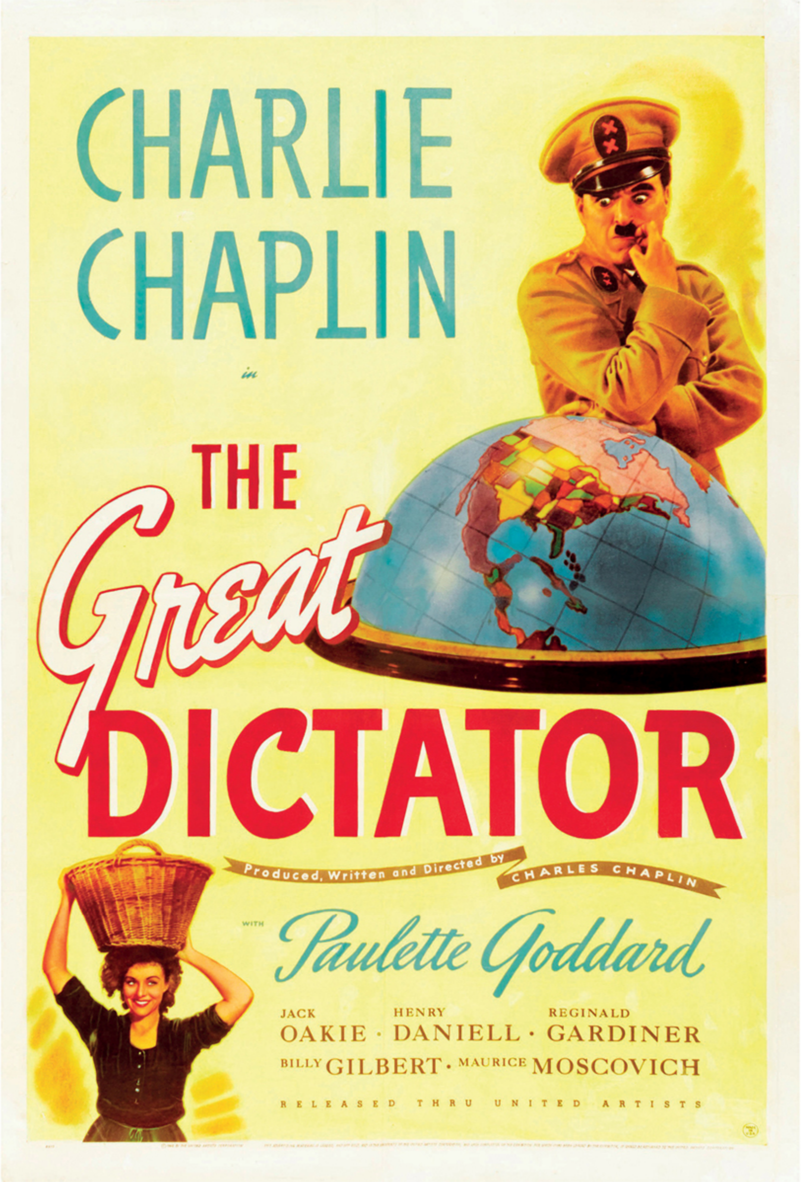
Technology and Film

In reportage illustration of the era, the machinery of war was thoroughly recorded – planes, submarines, ships, munitions factories, troop transporters, jeeps, trucks, tanks. The technological roll-out for this period was both relentless and unprecedented in scale, as men and women created these machines for the war effort. Perhaps, though with no explicit intention, this was a logical progression from the mechanization of manufacturing driven by the First and Second Industrial Revolutions. And, as during the First World War, the Second World War would require the continued contribution of women in many roles within the war effort, on both the Axis and Allied sides, roles that were well-recorded in reportage artwork. In Britain, there were now official female war artists, such as Laura Knight (1877–1970), Evelyn Dunbar (1906–60), Anna Airy and Margaret Abbess (n.d.), who focused on reflecting the vital work of women on the Home Front.

The film industry in this era was thriving – and along with it the need for promotional illustrated posters – and film, as a technology for mass entertainment, was fast becoming a dominant global force. It served as a means by which countries could both document their area of the world and create dialogues around their national identities, previously fulfilled by more low-tech, illustrative artistic practice. For instance, in India, silent films had been popular, giving way to the inclusion of sound, pioneered by the Bombay Talkies film studio, founded in 1934, with the first Hindi Cinecolor film, *Kisan Kanya,* being directed by Moti Gidwani and released in 1937. Every new release was accompanied by an eye-catching illustrated poster. The Nazis were also quick to recognize the power of film as a propaganda tool, and Leni Riefenstahl, an ardent supporter of Adolf Hitler, became their key director. Riefenstahl was highly innovative in her camera craft for films such as *Victory of Faith* (1933), *Triumph of the Will* (1935) and *Olympia* (1938), even winning awards from the International Olympic Committee and the Venice Film Festival. It remains troubling that she escaped prosecution after the war, excused as a ‘fellow traveller’, rather than facing punishment for her creative work that unquestioningly promoted the anti-Semitic, eugenics-drenched ideology of Hitler and the Nazi Party.

In America, the booming Hollywood film industry created a mass of work for illustrators, who designed publicity posters, accompaniments to editorial pieces and portraits of the stars for the press. On 29 February 1940 Hattie McDaniel became the first African American to win an Academy Award for her role as Mammy in *Gone with the Wind* (1939) (though the role has since been criticized as a racial stereotype). Though she had a highly successful career, the visual representation of McDaniel in film publicity material was patchy – neither her name nor image was used for *Gone with the Wind*, though she did feature in one of the publicity posters for *The Great Lie* (1941), alongside Bette Davis.

Alongside many new American film stars, by 1916 the British expatriate comic Charlie Chaplin had become a global phenomenon, going on to co-found the United Artists Corporation in 1919, under whose aegis he made many classic films including *The Great Dictator* (1940), a satire of Adolf Hitler and Benito Mussolini.**[120]** His other outputs in this era included *The Gold Rush* (1925), *City Lights* (1931) and *Modern Times* (1936), all containing a strong element of Social Realism. Chaplin employed illustrators for nearly all of the publicity materials for these films. In the poster featured here, Chaplin’s dictator Adenoid Hynkel eyes up the globe, clearly creating a territorial takeover plan in his mind.


CHARLIE
CHAPLIN
in
THE
Great
DICTATOR
Produced, Written and Directed by
CHARLES CHAPLIN
WITH
Paulette Goddard
JACK OAKIE · HENRY DANIELL · REGINALD GARDINER
BILLY GILBERT · MAURICE MOSCOVICH
RELEASED THRU UNITED ARTISTS

120 Poster for Charlie Chaplin's *The Great Dictator*, 1940

In the field of animation, in 1940, Walt Disney released the afore-mentioned *Pinocchio*, based on the original story by the Italian author Carlo Collodi, which had first been published in serialized form between 1881 and 1882, and then collected and re-published as a single volume in 1883. Disney's feature-length animation became publicly acclaimed and an instant commercial success, heralding the highest quality of creative standards in Disney's output.

The Rise of the Far Right

The influence of African artistic traditions, initially embraced by the European modernists, including the Cubists, continued to develop within both commercial and non-commercial image-making. This involved the fragmentation of the picture plane, the play with recognizable proportions (for instance, facial features), and the abandonment of a realistic approach to colour. It also involved an explosion of interest in the abstraction, organization and reorganization of visual forms. Modernism had swept into illustration and design, too, and one could find its influence in many commercial areas of artistic practice.

However, this era was also a calamitous time for creative people, with the arts in turmoil. The rise of the far right in many countries had forced many artists and illustrators to leave their country of origin and enter into exile, as was the case with the afore-mentioned Bauhaus tutors in Germany (see Chapter 5). Unless one's vision aligned with the ideology of the Nazi Party, the country became an increasingly hostile environment for those interested in freedom of artistic expression. The Nazis went even further in their pursuit of censorship, staging the 'Degenerate Art Exhibition' in Munich in 1937, with work that was deemed offensive to true German values and confiscated from German museums and galleries, and the anti-Semitic exhibition titled 'The Eternal Jew' (1937–38), a pernicious travelling show that made extensive use of historical illustration to denigrate the Jewish people.

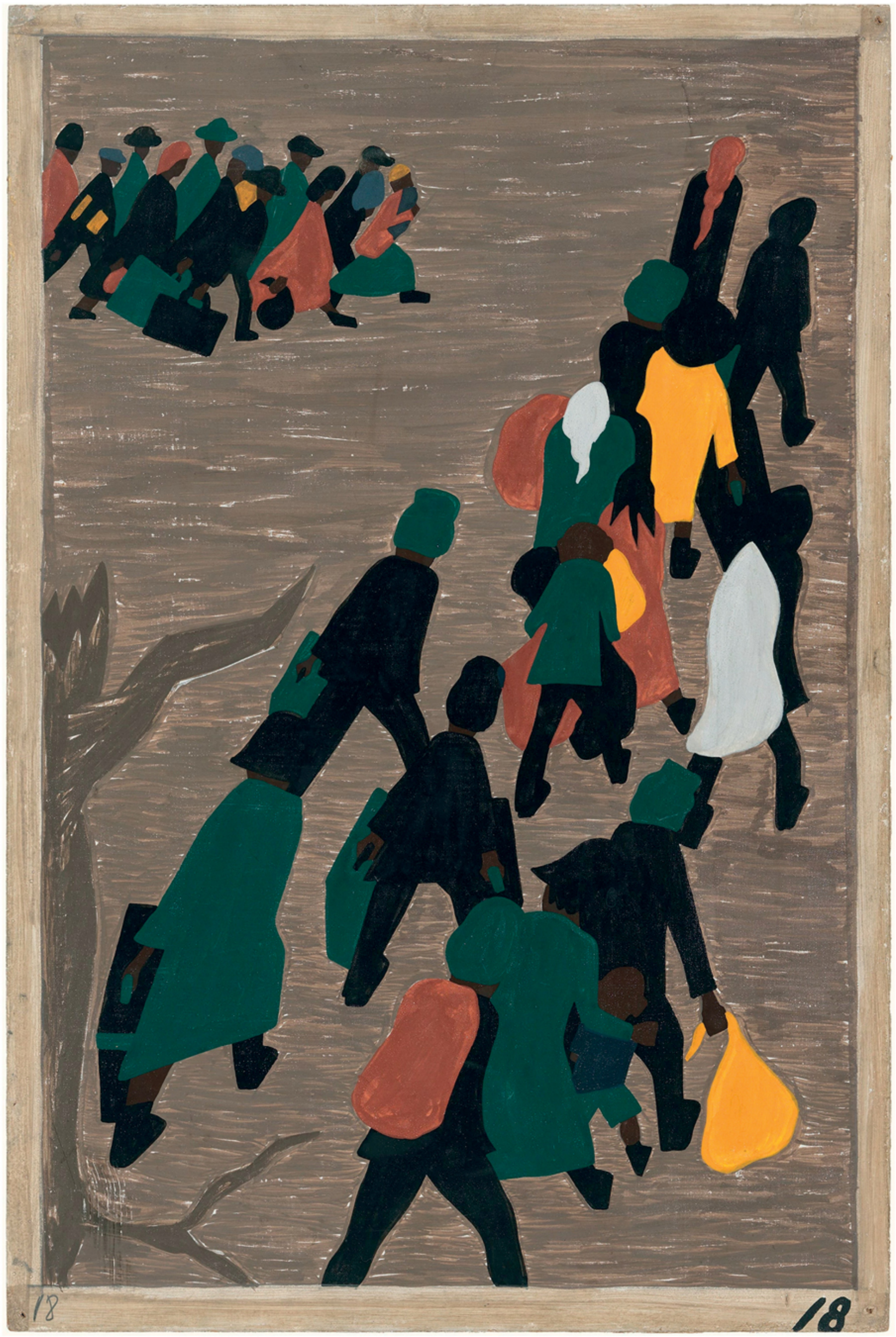
Surrealism and Social Realism in Illustration

Surrealism flourished in the interwar period, having been officially launched in 1924 by the writer and theorist André Breton. Key artists of this movement included Joan Miró, who illustrated the Dada writer Tristan Tzara's collection of poems *L'Arbre des voyageurs* in 1930, Max Ernst (himself previously a Dadaist) and Salvador Dalí. This prolific Catalonian painter had assimilated a number of different artistic styles before joining the Surrealist movement in 1929 and had now become its driving force. In August 1931 he completed one of his best-known paintings, *The Persistence of Memory*, a dreamlike assemblage of objects in a landscape that spoke of the human subconscious. An ardent fan of the psychoanalysis of Sigmund Freud and his book *The Interpretation of Dreams* (1900), Dalí actually met Freud once, when the psychoanalyst was living in exile from the Nazis in London in 1938, though unfortunately the meeting did not go well.

Though primarily a fine artist, Dalí had previously illustrated two books – in 1926, J. Puig Pujades's novel *L'Oncle Vicents* with twenty-seven minimalist line drawings, and in 1928, Rogelio Buendía's collection of poetry *Naufragio en 3 cuerdas de guitarra* with a series of mono-linear doodle-like illustrations. He would later illustrate *Alice in Wonderland* (1969) for a Random House publication of the classic Lewis Carroll text. However, with the most prominent artists of the day on the left-leaning side of politics, Dalí's public support for the fascist Francoist regime in Spain was highly distasteful to many and he alienated many of his fellow creatives and collaborators, including Pablo Picasso, Luis Buñuel and André Breton.

Though the Surrealists would eventually disown Dalí, they attempted to claim the Mexican painter Frida Kahlo (1907–54) as one of their own, though she rejected this association whole-heartedly. Her deeply personal, often autobiographical images personify her as a feminist icon, serving as an inspiration to many future illustrators. Having embraced socialism, as did her husband, the painter Diego Rivera, Kahlo sought to re-establish a Mexican artistic dialogue through its own cultural forms and traditions, which she called ‘Mexicanidad’. Though a visitor to and part-time inhabitant of the United States, she rejected its brash commercialism and capitalist model, and fought to establish Mexican national identity in separation from the United States.

In North America, the decade between 1930 and 1940 saw the continuation of American Realism in such work as that of the prominent painter Edward Hopper (1882–1967). Working in a less detailed and more direct style, the African American painter Jacob Lawrence (1917–2000) produced sixty images that showed the post-slavery migration narrative of many formerly enslaved peoples from the southern Mississippi Delta heading to the northern cities of Chicago and New York.**[121]** These painted illustrations, originally titled *The Migration of the Negro* (1940–41), were commissioned as a result of Lawrence’s employment at the US Works Progress Administration Federal Art project, which offered him a grant from the Julius Rosenwald Fund to produce the series. Twenty-six panels from the sequence were published in the November 1941 edition of *Fortune* magazine, and all sixty panels were exhibited that year in Edith Halpert’s Downtown Gallery in Manhattan, New York. Lawrence’s role in telling this story has since been compared to the role of the West African tribal storyteller, the ‘Griot’. The example shown here, with its modern and semi-abstracted figures, demonstrates Lawrence’s clear and unflinching telling of this mass migration from the rural south to the industrial north, with groups of African Americans gathering at a southern station to take the long rail journey north to seek employment and a better quality of life. Latterly, in recognition that the term ‘negro’ might cause offence, the epic series was renamed the *Migration Series*.



121 Jacob Lawrence, *The Migration Gained in Momentum*, casein tempera on hardboard, 1940–41

The American artist Ben Shahn, at one time an assistant to Diego Rivera, and the husband of Bernarda Bryson Shahn, also engaged in Social Realism, commissioned to create 'New Deal'-themed murals in public spaces to promote President Roosevelt's national initiative. This work included a ten-panelled mural painted between 1939 and 1940, titled *The Meaning of Social Security*, at the Social Security Administration building, located between Baltimore and Washington DC. And in South America, Yolanda

Mohalyi (1909–78), an émigré from Hungary, created Realist portraits of Indigenous Brazilian peoples, before pioneering the artistic journey on that continent into Abstract Expressionism.

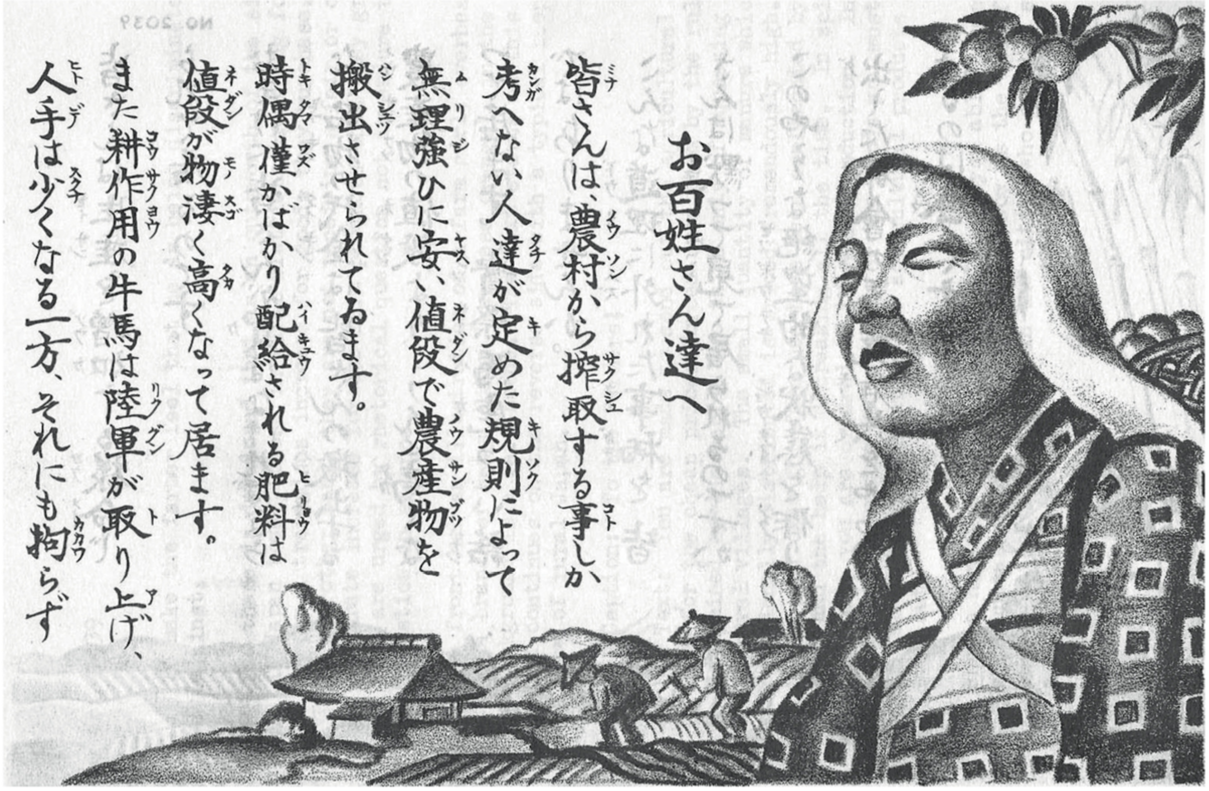
Realism and Modernism in Illustration

Before the war, illustrators had produced fine work for advertising, editorial, adult and children's fiction, comic books and magazines, mainly in a Realist tradition. In the United States in particular, with its delayed entry and participation in the war, illustration was generally more upbeat in nature and less concerned with social and political realities.

American illustrators of significance included Rockwell Kent (1882–1971), who tackled such classics as *Moby Dick* in 1930, as well as being known as a jazz-age humorist, creating illustrations for magazines including *Vanity Fair*, the *New-York Tribune*, *Harper's Weekly* and *Life*. There was also Harry Beckhoff (1901–79), who illustrated the 'American good life' and, later, the GI experience for such publications as *Collier's: The National Weekly* and the *Saturday Evening Post*. His well-known contemporary, Norman Rockwell (1894–1978), created many illustrations for the *Saturday Evening Post* that remain iconic as definitive insights into 'small-town America'. Other key American illustrators included John Floherty (1907–77), an illustrator, cartoonist and painter, Harvey Dunn (1884–1952), formerly a First World War artist who created painterly illustrations for many prominent periodicals, and J. Howard Miller (1918–2004), the illustrator of the famous wartime 'We Can Do It!' poster (1943).

Two years after the Second World War had begun, Joe Simon (1913–2011) and Jack Kirby (1917–94) debuted their afore-mentioned Captain America character (1941) for Timely Comics, a predecessor of Marvel Comics. Captain America was specifically designed as an ultra-patriotic comic-style hero who often fought the Axis powers in the Second World War and gained huge popularity with the North American public as a result. Cartoon strips for adults set during the war also became popular, such as that by Bill Mauldin (1921–2003), who drew a highly popular cartoon called *Willie and Joe* about soldier life from 1940 to 1948 – it first appeared in *45th Division News* in 1940, before transitioning to *Stars & Stripes* magazine in 1943. In 1945, at the age of twenty-three, Mauldin won a Pulitzer Prize for Illustrated Reporting and Commentary for his wartime body of work. He would later become better known for an illustration he created showing a bereft Abraham Lincoln on the assassination of President John F. Kennedy in 1963.

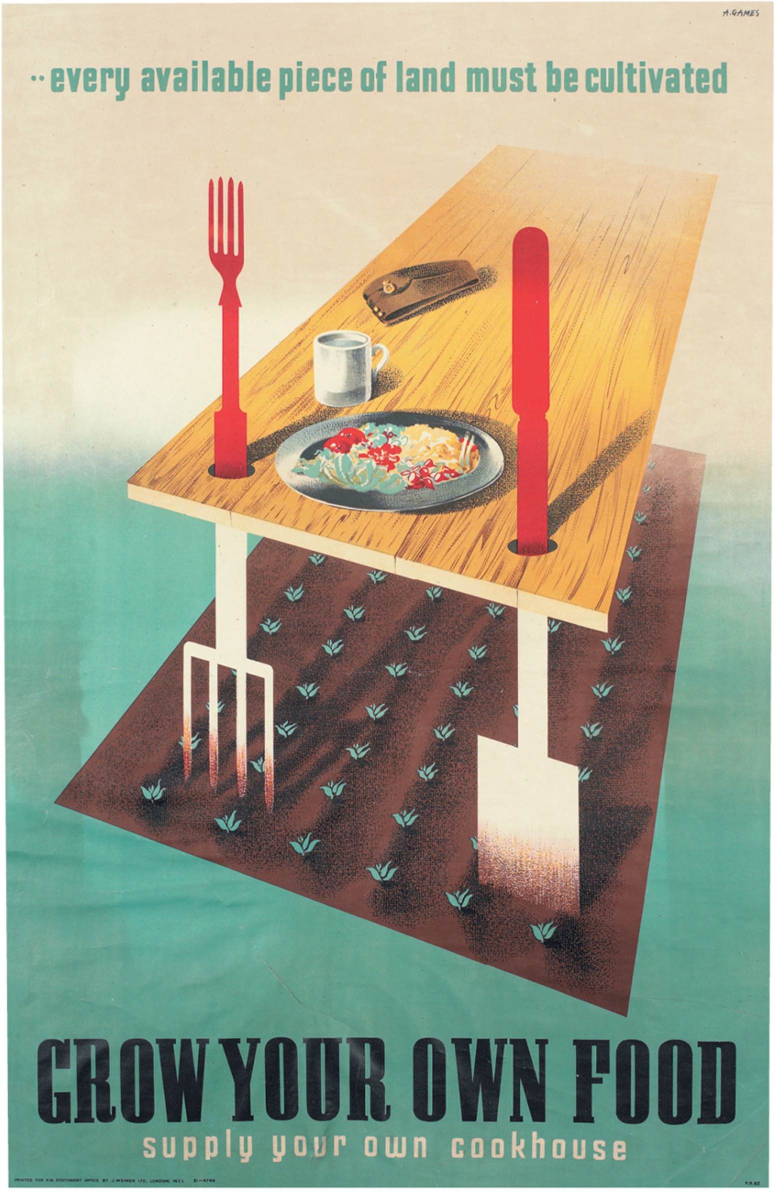
Less known was Frances Blakemore (1906–97), an American commercial artist living in Japan at the start of the war, who left in 1940 to avoid being arrested and interned. She spent the remainder of the war in Honolulu, where she worked for the Office of War Information. Her illustrated designs included airborne leaflet propaganda for the Allies, for distribution by planes over Japan, including this illustration with its colour scheme and Japan-influenced visual language.**[122]** Following the war, Blakemore recorded post-war Japan under American occupation, and in 1949 would publish *Jeeper's Japan – As Seen by the Occupation*, which included twenty-four print illustrations. She would follow this, in 1975, with her book *Who's Who in Modern Japanese Prints*. Other key American illustrators in this period included John Whitcomb (1906–88), known for his illustrations of glamorous women, Martha Sawyers (1902–88), who worked as a war correspondent in the Far East and as an editorial illustrator, and Alex Schomburg (1905–88), a Puerto Rican illustrator resident in America who worked on *Captain America* and other comic titles before specializing in the genre of science fiction.



お百姓さん達へ

皆さんは、農村から搾取する事しか
考へない人達が定めた規則によって
無理強ひに安い値段で農産物を
搬出させられてゐます。
時偶僅かばかり配給される肥料は
値段が物凄く高くなって居ます。
また耕作用の牛馬は陸軍が取り上げ、
人手は少くなる一方、それにも拘らず

122 Frances Blakemore, OWI leaflet 2039, *c*. 1944


A.GAMES
..every available piece of land must be cultivated
GROW YOUR OWN FOOD
supply your own cookhouse

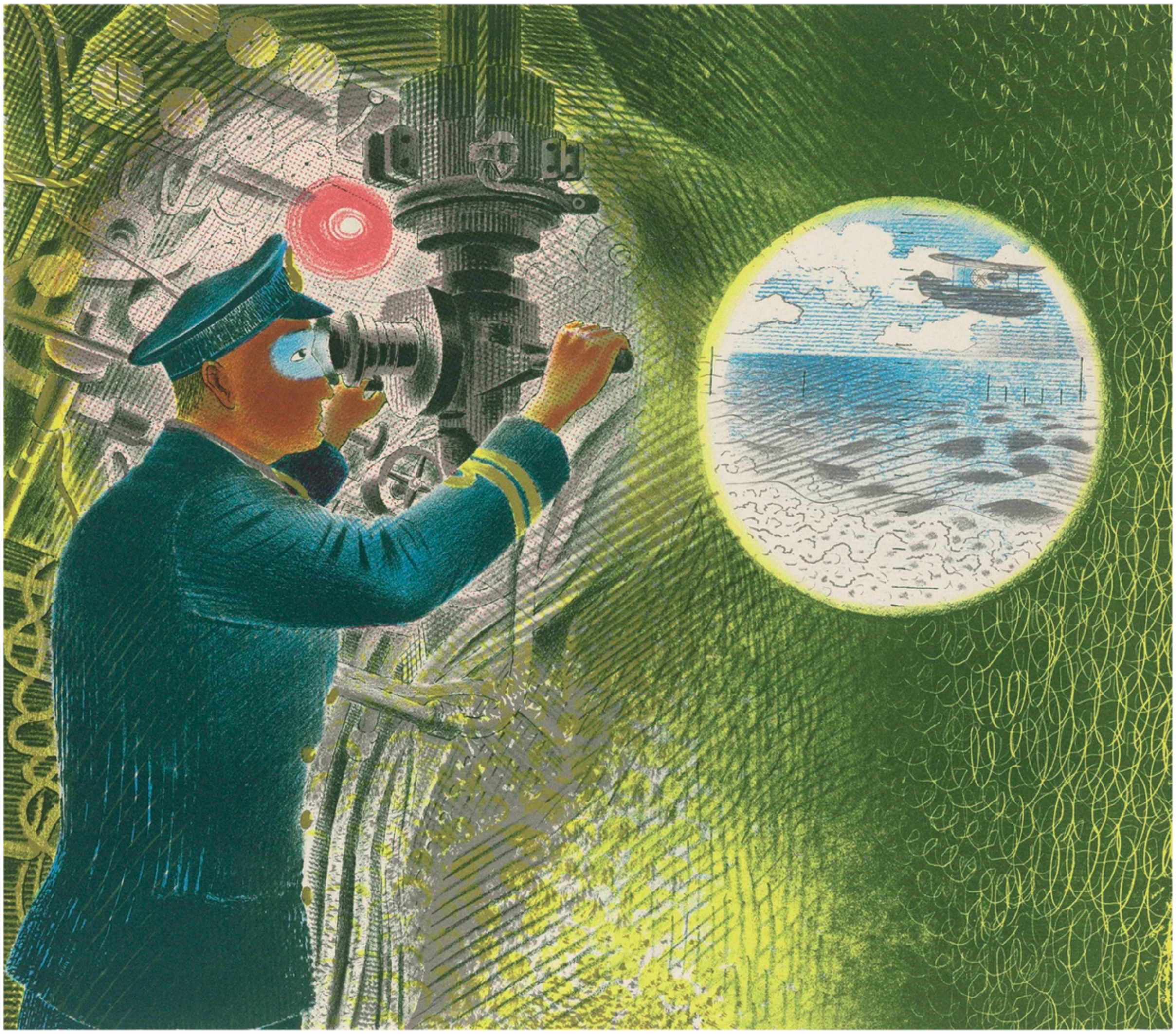
123 Abram Games, *Grow Your Own Food*, Second World War poster issued by the War Office, 1942

The Second World War allowed many illustrators to create striking imagery with which their careers became synonymous. Tom Eckersley (1914–97) and Abram Games (1914–96) became prominent in Great Britain, creating memorable propaganda and illustrated public safety information posters commissioned by the Ministry of Information. **[123]** In this example, Games was clearly influenced by Surrealism, though with an accessible concept linking the growing of vegetables and their transfer to the 'home' dinner table. Games's contemporaries included Rowland Hilder (1905–93), who was known for his war posters such as *To Enjoy the Fruits of Victory, Save Now* (*c*. 1945), Yates-Wilson (n.d.), another illustrator employed by the British Ministry of Information, and 'Fougasse', aka Cyril Bird (1887–1965), a prolific cartoonist and poster artist, who, though unpaid, again created work for the Ministry of Information, including the classic poster *Careless Talk Costs Lives* (1940). Fougasse also worked for *Punch* magazine, and his illustrations contained a gentle, benign humour, with wry observations that he communicated in a relaxed visual style.

British wartime reportage illustrators included Edward Ardizzone (1900–79), who would later illustrate the children's book *Stig of the Dump* (1963), Edward Bawden, Barnett Freedman (1901–58) and Anthony Gross (1905–84). Also of note was Eric Ravilious (1903–42), who made many memorable images of the English landscape, as well as of wartime conflict in the theatre of war itself, and who would tragically die on active service in Iceland. In this example of his work, a submarine commander is shown observing a plane and floating minefield through his periscope.**[124]** This was one of a series of highly innovative lithographic submarine-focused illustrations, with Ravilious creating images that one could not achieve through the medium of photography, combining visual perspectives from the submariners within the vessel with the space above them, on the surface of the sea. Ravilious was married to the fine artist Tirzah Garwood and was a friend of the illustrator Helen Binyon (1904–79), who worked in book illustration and who also drew 'hydrographic charts' for the British Admiralty during the Second World War.

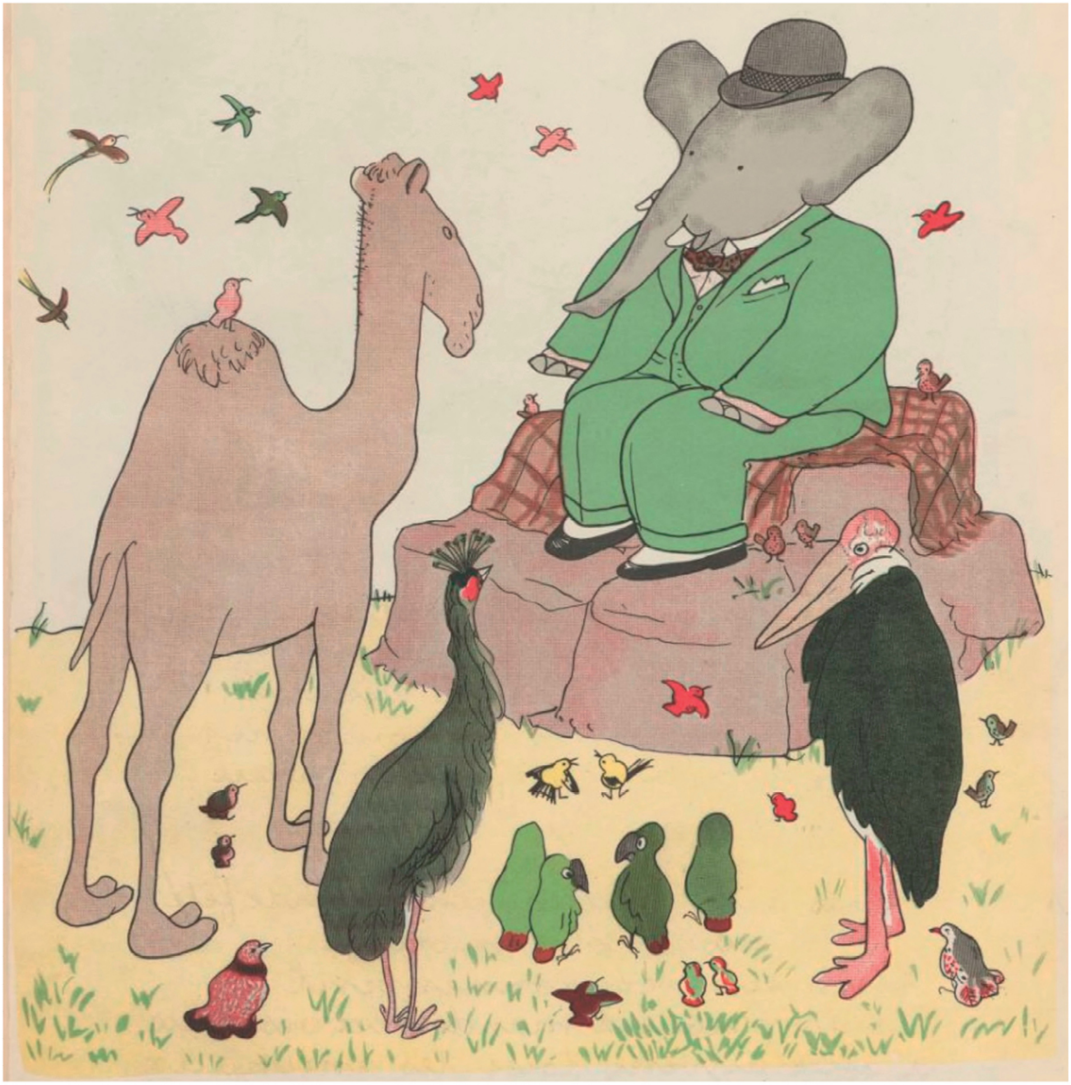
More commercially oriented British illustrators included Roy Anthony Nockolds (1911–79), who was known for his illustrations for motoring publications such as *Motor Sport* and *Light Car* – a genre known as 'motor art' – Dick Williams (1908–81), who was known for his Coca-Cola advertising illustrations, and Philip Zec (1909–83), a political cartoonist and newspaper editor who worked for the *Daily Mail*. Great Britain also saw the first publication of classic children's comics the *Dandy* (1937) and the *Beano* (1938), published in Glasgow. Both publications stood out for their use of speech bubbles, rather than captions below the picture frames, and featured 'lovable rogue' characters such as Roger the Dodger, Minnie the Minx and Desperate Dan.

In Finland, Tove Jansson (1914–2001) produced anti-Nazi editorial illustration work, as well as the Swedish edition of *Pinocchio*, titled *Pinocchios Äventyr,* in 1932 before creating her classic illustrated children's series *The Moomins*. In France, Jean de Brunhoff (1899–1937) developed his children's illustration classic *Babar*, between 1931 and 1937, from a story created by his wife Cécile to tell their children. Brunhoff drew this example of his delicate pencil work, with added colour, for the first Babar story in 1931, *The Story of Babar*.**[125]** In this story, after Babar is orphaned and brought up in the city by a benign old woman, he returns to the forest as an adult to meet his future animal subjects.



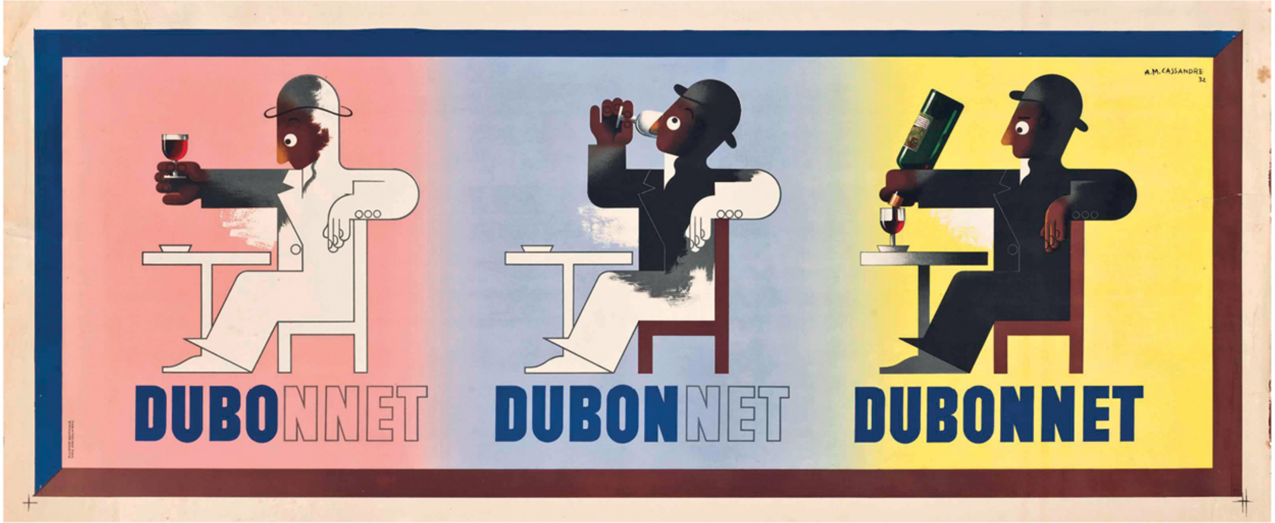
124 Eric Ravilious, *Commander of a Submarine looking through a Periscope*, colour lithograph, 1941

Another French illustrator was Edmund Dulac (1882–1953), who was based in Britain and had produced exquisite illustrations for children's classics such as *Stories from the Arabian Knights* and *Stories from Hans Christian Andersen*. He would create the stamp to commemorate the Coronation of George VI in 1937, and also designed 'Free France' bank notes (1943–45) for General Charles de Gaulle's exiled government in London after the Nazi occupation of France. Adolphe Jean-Marie Mouron, known as Cassandre, would also continue to create classic poster adverts, including this highly innovative, three-stage Dubonnet advert, where he used 'time' as a visual element to convey the effects of aperitif.**[126]**



125 Plate from Jean de Brunhoff's *The Story of Babar: The Little Elephant*, 1931

Cassandre's contemporary, Jean Carlu (1900 -1997), had begun his career designing the poster for the French release of Charlie Chaplin's *The Kid* in 1921. He worked in America during the war years, and created innovative, Cubist-influenced posters for the Container Corporation of America, a company that also commissioned Cassandre and artist László Moholy-Nagy. Carlu would later create memorable promotional material for other large corporations such as the airlines Pan American and Air France. In neighbouring Switzerland, painter and illustrator Noël Fontanet (1898–1982) mastered the illustrated poster, and in Belgium, Henry Koerner (1915–91) was known for his magical realism illustrations, as well as his painterly portraits of well-known American celebrities for *Time* magazine.



126 A.M. Cassandre, *DUBO, DUBON, DUBONNET*, lithograph, 1932

Summary

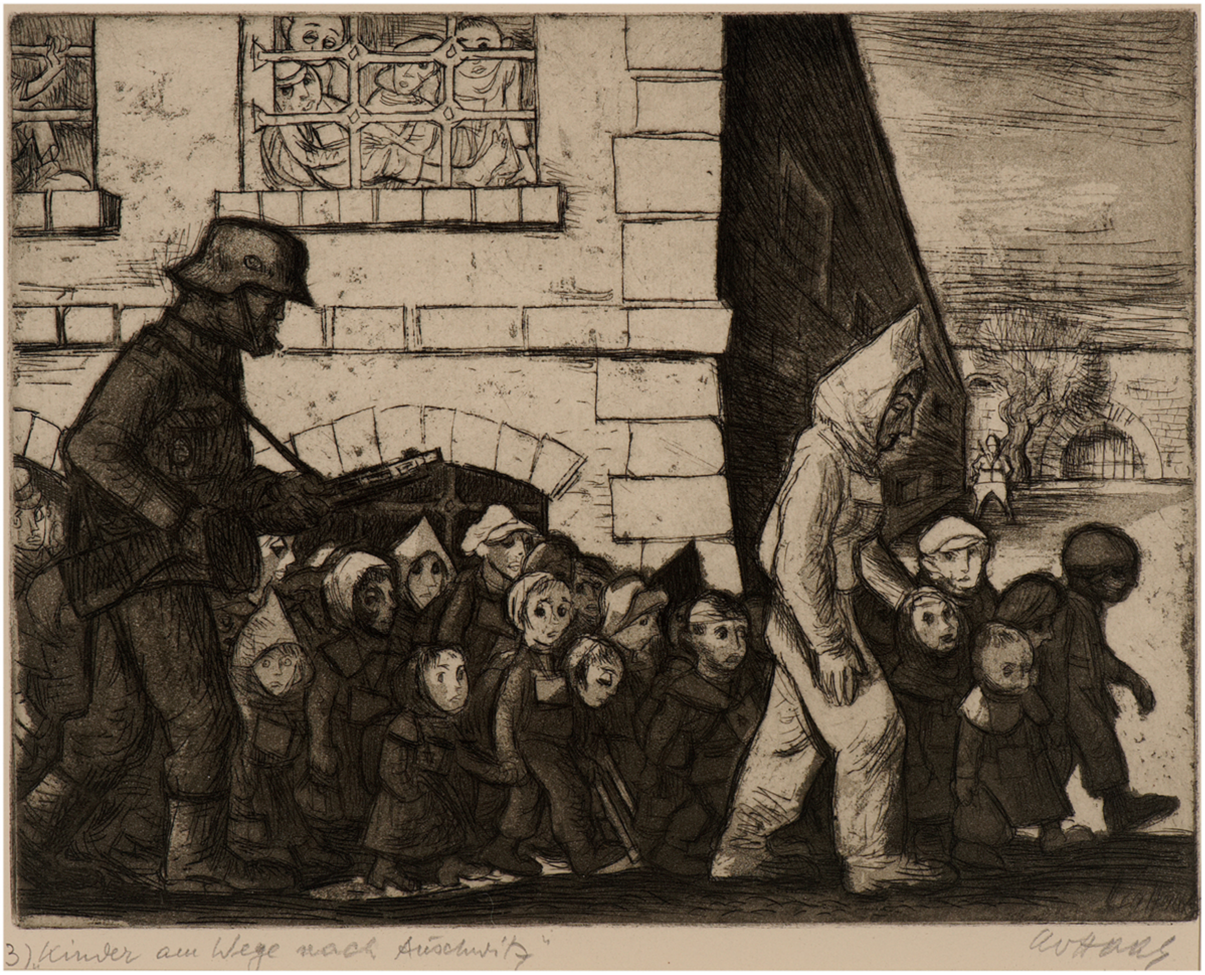
The character of the illustration created during this era showed a general shift from a rich sense of optimism about life to a new level of anxiety about the future, following the Great Depression and the slow political creep of the advent of the Second World War. As a result, there was government-commissioned illustration that promoted social journalism and the documentation and potential improvement of society, and war propaganda illustration, built from its forerunners in the First World War, and employing either Realism or Modernism. There were also the key narratives that occurred during the war, which found their way into many forms of comics, literature and film. By its end, the war had been visually recorded and commented upon by numerous international illustrators, comic-book artists and cartoonists and, as such, must have been one of the most illustrated wars ever.

Chapter 7
1945–1970

The Holocaust, Liberation and the Cold War

At the end of the Second World War, the horrors of the Nazi concentration camps, so long kept a close-guarded secret, were finally revealed. Drawings from within the ghettos and camps by artists who had become captives communicated on paper, and at risk of death, the stark realities of trying to stay alive, hour by hour, day by day, in such relentlessly hostile environments. These illustrated accounts became a crucial testimony to the Holocaust. They included those by Helga Hošková-Weissová (b. 1929), held in the Theresienstadt Ghetto and eventually interned in Auschwitz – whose drawings and writings were published far later as *Helga's Diary: A Young Girl's Account of Life in a Concentration Camp* (2013) – and Charlotte Salomon, who created a semi-mystical autobiographical diary titled *Life? Or Theater?* including over eight hundred gouache illustrations with hand-painted text, with entries from 1917 onwards to her capture, internship and eventual murder in Auschwitz in 1943.

Leo Haas (1901–83), who was also confined in the Theresienstadt Ghetto and Auschwitz, secretly created over four hundred drawings and drypoint aquatints, later to be retrieved from their hiding places and reprinted in 1966 as a graphic series, akin to the 18th-century print work of Francisco Goya and William Hogarth. In one illustration, Haas shows children in the ghetto being marched by a German soldier to the 'transport' that would ultimately take them to their deaths.**[127]** The Soviet Army liberated internees such as Haas and Hošková-Weissová from the many camps, and only then did the true scale of this systematic brutality and mass murder become apparent to the international community. As such, important visual evidence emerged from the survivors and liberators of no fewer than 44,000 concentration and incarceration camps – the British photographer Lee Miller, who was associated with the Surrealists and worked extensively for *Vogue*, took photographs in Dachau and Buchenwald, recording the camps' haggard survivors among the piles of the thousands of dead, as well as their guard captors, many of whom had been hanged, drowned or beaten to death in revenge.


3) „Kinder am Wege nach Auschwitz"

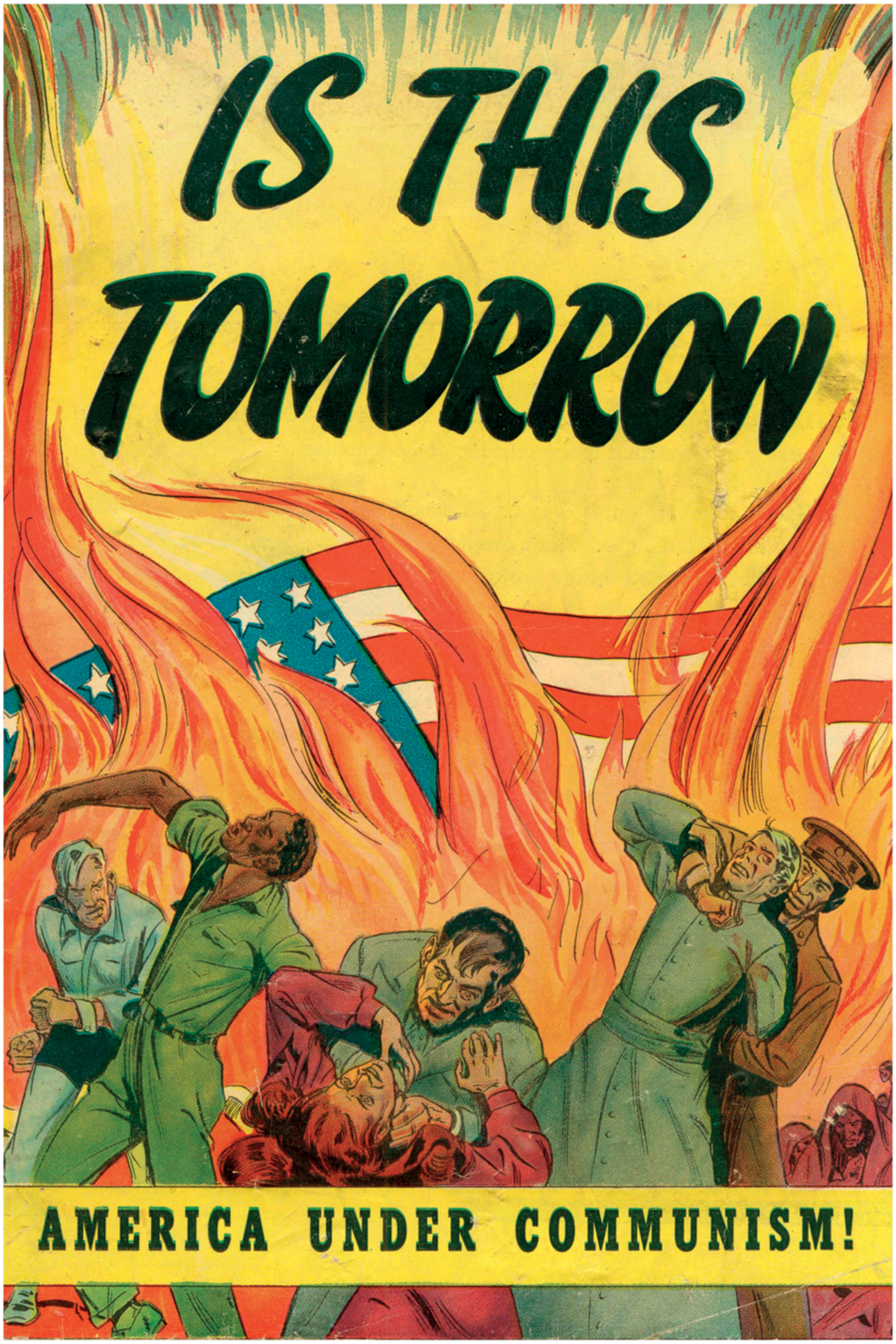
127 Leo Haas, *Terezín-Theresienstadt* (‘Children on the Way to Auschwitz’), drypoint and aquatint print, 1945–66

Post-Second World War, a new and undeclared narrative of the Cold War spread and was captured by political cartoonists and editorial illustrators. A cluster of American cartoonists won the Pulitzer Prize for Editorial Cartooning, awarded annually in recognition of high-quality journalism. They included Clifford Berryman (1869–1949), a Pulitzer prizewinner with the *Washington Star*, Daniel R. Fitzpatrick (1891–1969), twice a Pulitzer prizewinner with the *St. Louis Dispatch*, and Bruce Russell (1903–63), also a Pulitzer prizewinner with the *Los Angeles Times*. With the Allies as victors of the war, and the Axis powers in subjugation, the world became redesigned yet again. Illustrated political maps, aligned to those of Frederick W. Rose (see Chapter 3), showed the new division of lands. The ‘West’, comprising mainly North America, most of Latin America, Western Europe and parts of Asia and Oceania, embraced capitalism and democratic government as the political and societal model. The ‘East’, mainly comprising Russia, Eastern Europe and, later, China, embraced a one-party, Marx-and-Engels-inspired communism.

After the Potsdam Conference of 1945, the Iron Curtain – a conceptual term used to define Soviet borders created prior to 1945 and later made popular by British statesman Winston Churchill – came into effect, which proved to be a visual gift for illustrators. This metaphorical barrier determined a substantial territorial division, as well as the clear opposition of two ideologies. It ran from the north-eastern coastal border of the Soviet Union and its offshore islands, down across Poland, through Germany (with Berlin itself containing territorial factions of both East and West), Czechoslovakia, Hungary, Romania and Bulgaria (though Yugoslavia retained a certain level of independence under Josip Broz Tito), "'splitting' the Black Sea in two."

The Truman Doctrine of 1947 followed, initiated by the United States to protect Greece and Turkey from Soviet intentions to expand their territories in the Mediterranean Sea. This fuelled a proliferation of post-war, anti-communist illustrated propaganda, and its opposite, pro-communist illustrated propaganda. For the next twenty-five years, American foreign policy revolved around three central ideas. First that communism posed a serious threat to America and the rest of the world. Secondly, that America would support any country that came under the threat of communism. Thirdly, that the focus must be on *containing* communism – essentially tolerating its existence within the countries where it was already established, but not allowing it to spread. This dramatic illustration from 1947, titled *Is This Tomorrow – America Under Communism*, graced the cover of a propaganda comic issued by the Catholic Catechetical Guild Educational Society.**[128]** It depicts communism as a towering wall of fire, burning the American flag in its path as it threatens to consume panicked and fleeing American citizens. This policy led to the Marshall Plan (1948), an American financial recovery package for the Allies, which greatly extended both US trade and the spread of US culture.

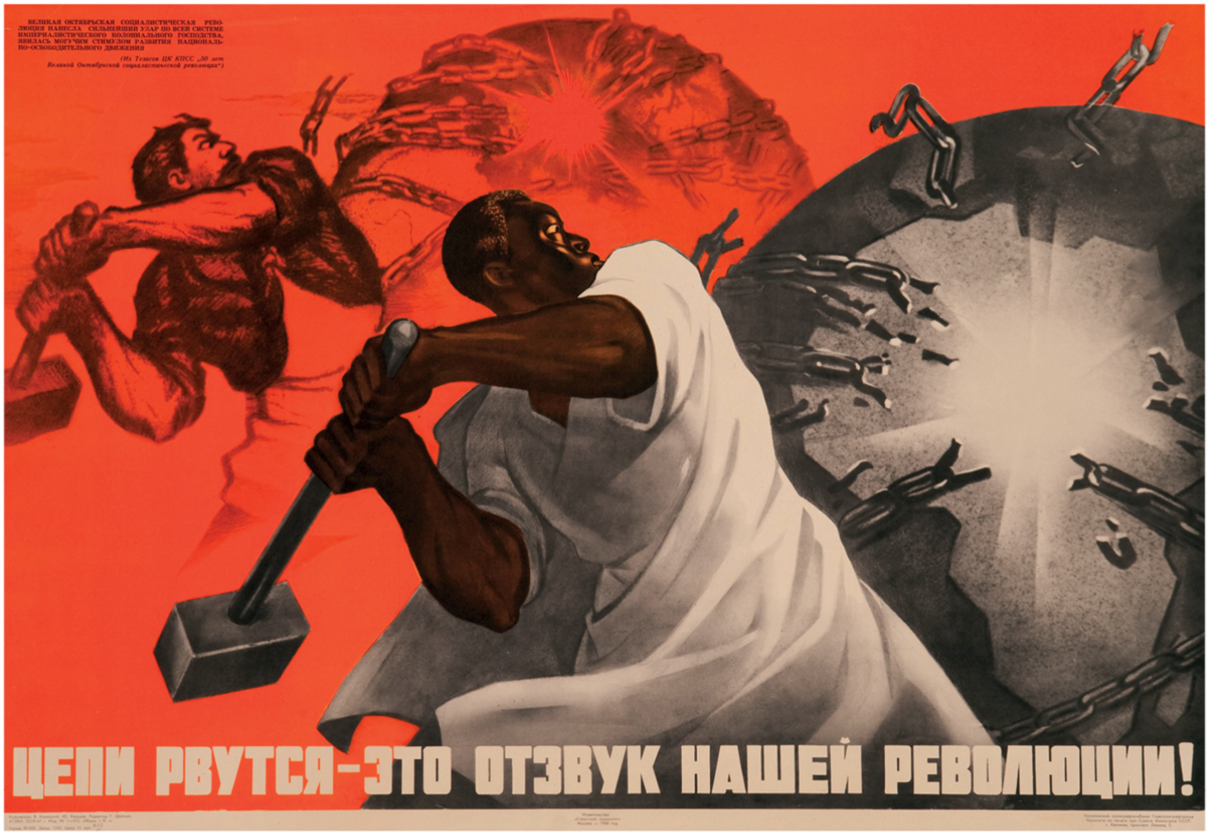
Joseph Stalin's response to American policy was to establish the Cominform, a communist information bureau designed to ensure political, philosophical and militaristic cohesion in Soviet-controlled Eastern Europe, again fuelled by illustrated propaganda. This work visualized the potential benefits of communism – shared scientific and industrial knowledge, intercontinental brotherhood, space exploration and a general optimism in the connection of the key communist leaders who shared a new vision for society. In this 1968 poster by Viktor Koretsky (1909–98), titled *Breaking Chains – That's an Echo of Our Revolution!*, one sees a link forged between the Russian Revolution and potential new revolutions that could set oppressed people free elsewhere in the world, including peoples of African descent.**[129]**



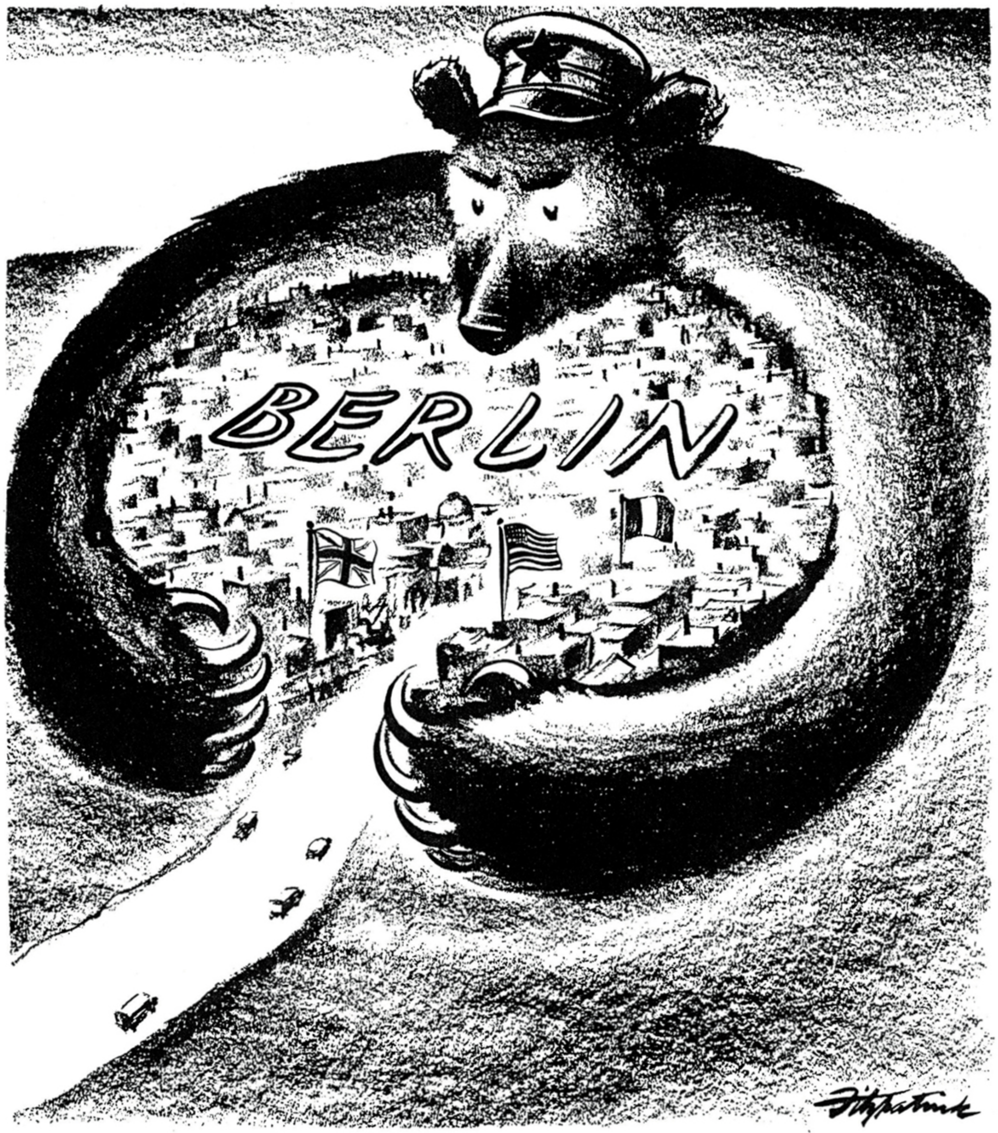
128 Unknown artist, *Is This Tomorrow – America Under Communism*, front cover of a comic book published by the Catholic Catechetical Guild Educational Society, 1947

During this era, tensions between the Soviet Union and the United States escalated at various times, with the threat of a full-blown nuclear war becoming a near-reality on more than one occasion, including the Berlin Blockade (1948–49), the Hungarian Uprising (1956) and the building of the Berlin Wall itself (1961). Each of these crises was commented upon through international editorial illustration, including this cartoon of 1948 by D.R. Fitzpatrick (1891–1969).**[130]** Titled *Close the Gap*, it masterfully sums up the complex geographical vulnerabilities of Berlin, surrounded by Russian military might, and the French, British and American factions trapped within.

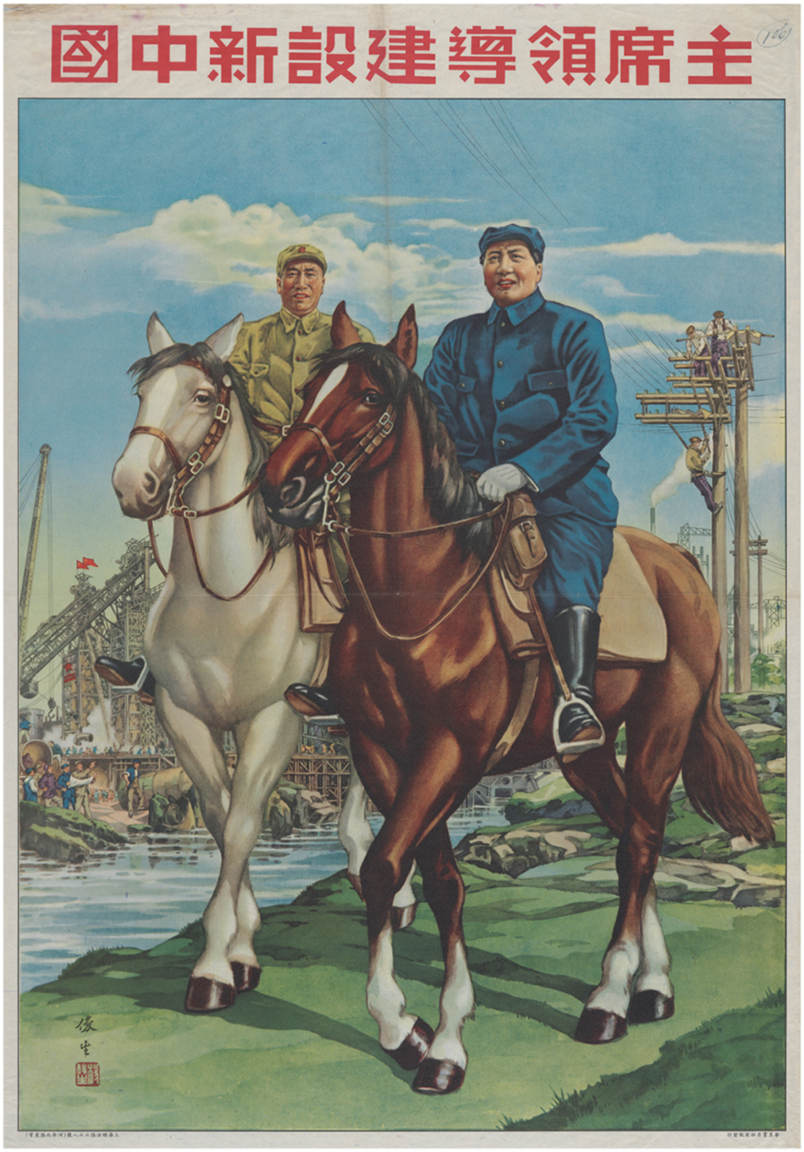
Mao Zedong, soon to be appointed as China's Chairman, led the victorious side in the Chinese Civil War, and on 1 October 1949 he established the People's Republic of China. This followed a bloody conclusion to the civil war between nationalists and communists following the Second World War, and the retreat of Japanese forces from China after the atomic bombings at Hiroshima and Nagasaki in 1945. China and Russia swiftly signed a Treaty of Friendship, Alliance and Mutual Assistance, and thus became the main communist power holders against America. Mao, like Stalin, understood the power of illustrated propaganda, and would create a cult of personality around himself. His image quickly became ever-present in China and, in 1972, was even enshrined in a series of screenprint portraits by the American Pop artist Andy Warhol, who masterfully blurred the lines between communist propaganda and capitalist advertising material. In this 1950 poster by Yang Junsheng (1909–81), one sees Chairman Mao elegantly mounted on horseback, painted in a Realist style, accompanied by a soldier as he looks out at the birth of a new nation.**[131]**


ВЕЛИКАЯ ОКТЯБРЬСКАЯ СОЦИАЛИСТИЧЕСКАЯ РЕВОЛЮЦИЯ НАНЕСЛА СИЛЬНЕЙШИЙ УДАР ПО ВСЕЙ СИСТЕМЕ ИМПЕРИАЛИСТИЧЕСКОГО КОЛОНИАЛЬНОГО ГОСПОДСТВА, ЯВИЛАСЬ МОГУЧИМ СТИМУЛОМ РАЗВИТИЯ НАЦИОНАЛЬНО-ОСВОБОДИТЕЛЬНОГО ДВИЖЕНИЯ
(Из Тезисов ЦК КПСС „50 лет Великой Октябрьской социалистической революции")
ЦЕПИ РВУТСЯ–ЭТО ОТЗВУК НАШЕЙ РЕВОЛЮЦИИ!

129 Viktor Koretsky, *Breaking Chains – That's an Echo of Our Revolution!*, 1968


BERLIN
Fitzpatrick

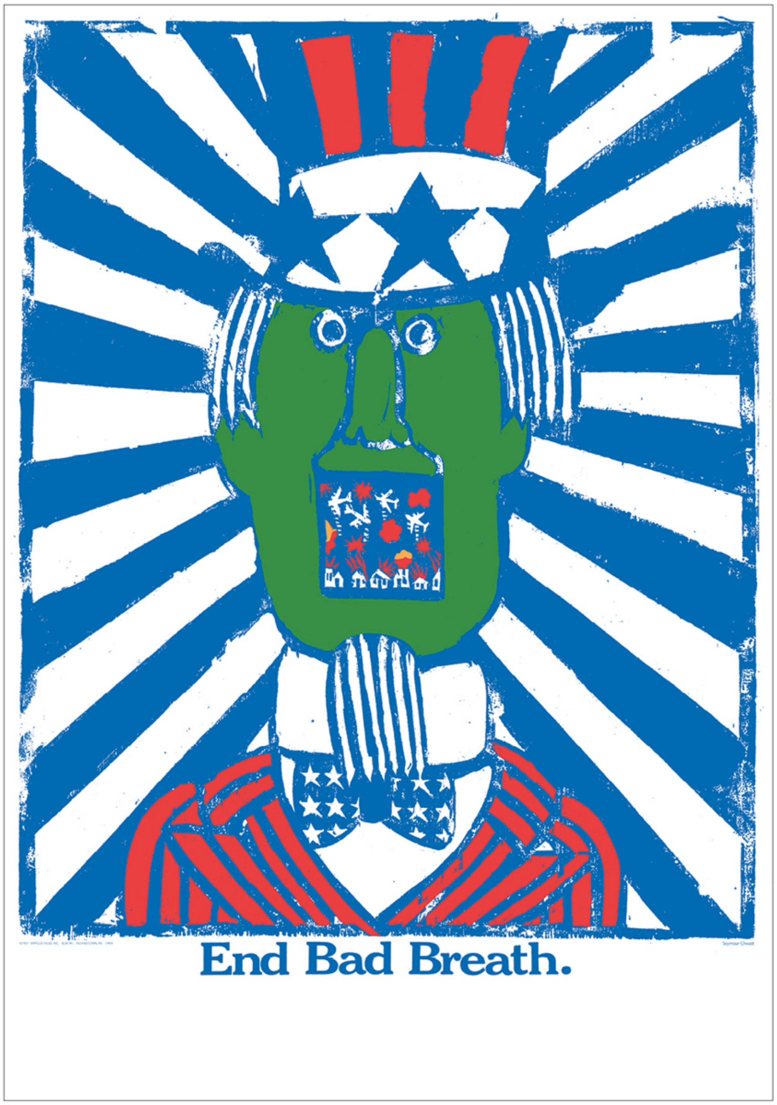
130 Daniel Robert Fitzpatrick, *Close the Gap*, 1948



131 Yang Junsheng, *The Chairman Leads the Building of the New China*, 1950

In terms of reportage journalism, both illustration and photography were used extensively in recording the ensuing superpower proxy wars, with the ideologies of communism and capitalism pitched hard against one another, enforced through military hardware. The Korean War ran from 1950 to 1953, followed by the Vietnam War (referred to as the American War by the Vietnamese), which lasted from 1954 to 1975. As well as the photojournalists located directly within the conflict zone, such as Larry Burrows, Kyoichi Sawada and Don McCullin, who were often photographing the evolving war narrative alongside the combatants, back in America a group called Personality Posters dedicated themselves to subverting James Montgomery Flagg's famous 'Uncle Sam' recruitment poster (1917), in protest against the war. Though not affiliated to this group, Seymour Chwast's (b. 1931) 1968 illustration titled *End Bad Breath* sees him subvert the very same nationalist character by using a raw visual language, filling Uncle

Sam’s mouth with US bombers dropping their cargoes on a humble Vietnamese hamlet. **[132]**


End Bad Breath.

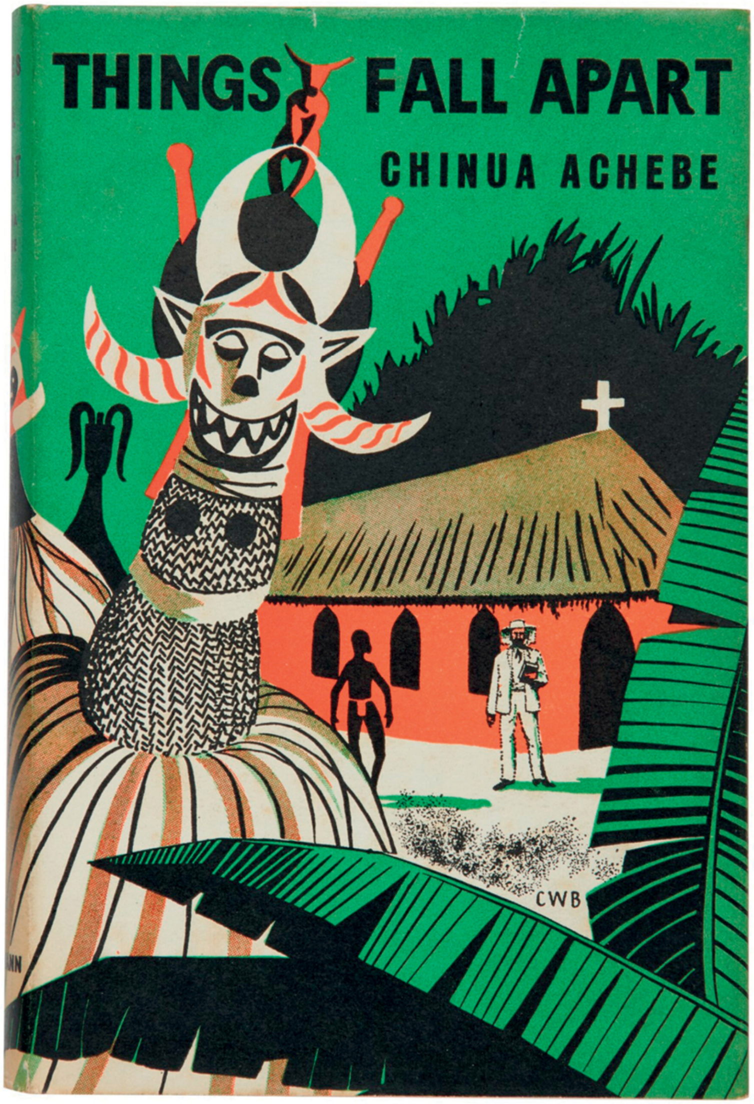
132 Seymour Chwast, *End Bad Breath*, 1968

Latin America was next to attract global political focus, with Cuba becoming the new contested hotspot between the United States and Soviet Union. First came the Bay of Pigs Invasion of 1961, an ill-planned, American-funded attempted coup of Fidel Castro’s left-wing regime, followed by the Cuban Missile Crisis of 1962, a dispute over a Soviet-funded nuclear missile base in Cuba, a mere 240 kilometres (150 miles) from the American coast. From this conflict, illustrated portraits of both Castro and guerrilla leader Che Guevara served as strong, universal symbols of revolution and individual resistance against any kind of state-imposed authority. Freedom of the press, including editorial illustration, came under very severe threat, as countries lurched between left-wing and right-wing governance. For instance, Paraguay came under dictatorship from 1954 to 1989, Argentina pivoted between democracy and dictatorship from 1946 onwards, and the Dominican Republic suffered a political assassination, a dictatorship, a military coup and a civil war prior to US intervention that established a fragile democracy in 1965. Operation Condor, a US initiative, compounded this instability further, with CIA-backed *coup d'états* across the continent that are believed to have culminated in the disappearance and torture of intellectuals, priests, union leaders and students.

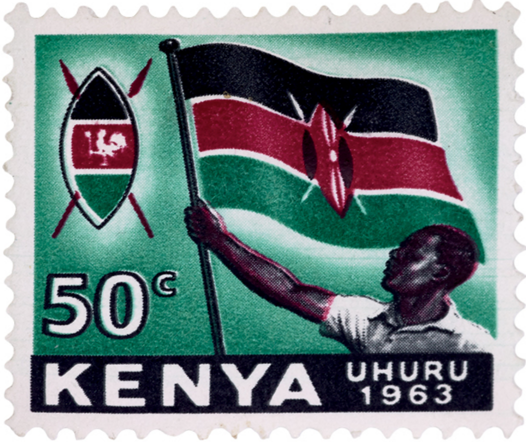
In India, Mahatma Gandhi, a lawyer who had previously practised in South Africa and who was also an Indian nationalist and anti-colonial, helped the country achieve self-rule. Gandhi employed a remarkable nonviolent resistance to colonial governance, leading the last part of the campaign for the independence of India from British rule (1858–1947). Gandhi's success was both recognized and celebrated in Independence Day anniversary stamps, issued nationally and internationally, including a 1969 issue by Russia.

On the African continent, illustrated stamps were also issued to celebrate European decolonization and ensuing independence. The Republic of South Africa had ceded from Britain in 1910, followed by Egypt in 1922, Ethiopia in 1942, Libya in 1951 and Kenya in 1963, with more to follow. In this Kenyan postage stamp of 1963, a proud local holds up the national flag to celebrate the country's Independence Day with the Swahili word 'Uhuru'.**[134]** Chinua Achebe, the eminent Nigerian writer, powerfully captured the pre-colonial, colonial and post-colonial experiences of African countries in his novel *Things Fall Apart* (1958).**[133]** In this three-colour book jacket for the 1962 edition of the book, the British artist and illustrator Cecil W. Bacon dramatically juxtaposes symbols of the Indigenous Nigerian culture on the left and those of the invasive colonialist Christian culture on the right.

The final major political crisis between the superpowers of this era was the Prague Spring movement of 1968, where the Soviet Union, as previously in Hungary, crushed a substantial opposing voice in Czechoslovakia and established a new hard-line communist government there. Their harsh treatment at the hands of the Soviet Union led many communists to lose faith and seek alternative political structures. Photographs remain a testament to the uprising, epitomized by young, unarmed Czech protestors standing in the way of Russian tanks. The follow-on narrative, of Czechoslovakia under 1950s Communist rule, was used later by Italian graphic novelist Vittorio Giardino for his series of three narratives about an adolescent living there under occupation, the first being *A Jew in Communist Prague: Rebellion* (1998).


THINGS FALL APART
CHINUA ACHEBE
CWB

133 Cecil W. Bacon, front cover illustration for Chinua Achebe's *Things Fall Apart*, 1962


50c
KENYA
UHURU
1963

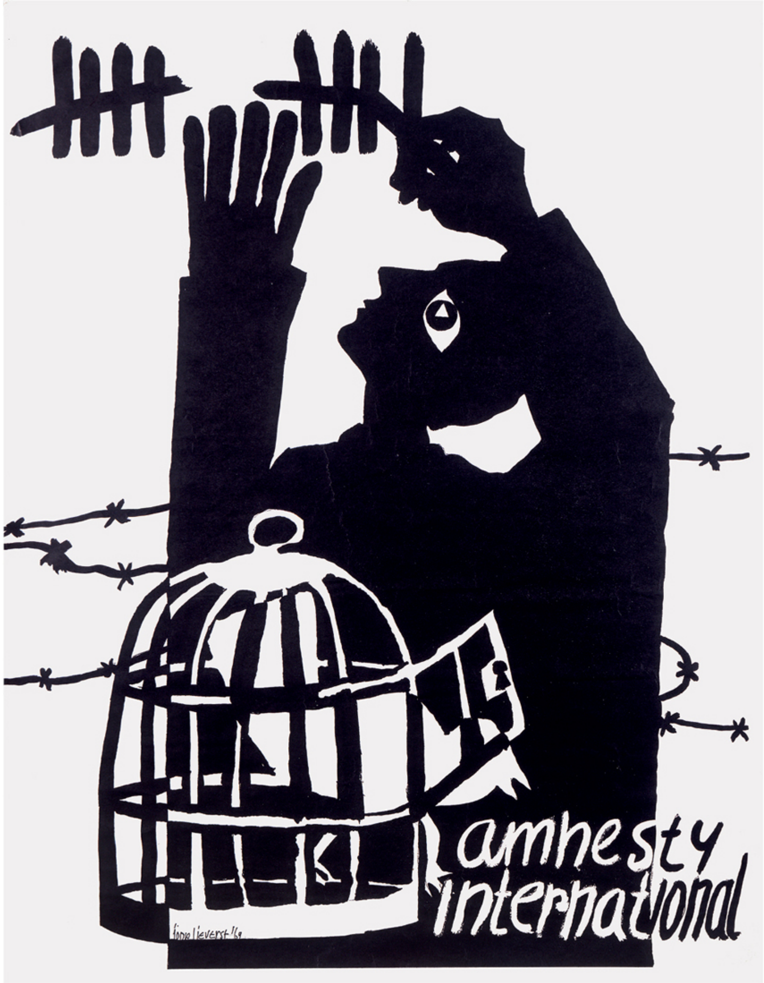
134 Victor Whiteley, *Stamp for Kenya Independence*, 1963

In essence, illustration was harnessed to promote both capitalism and communism, a free-market society versus nationalized industry, personal freedom versus obedience to the state, and free speech versus government censorship and control. During the 1940s and 1950s, a youth-oriented, dissenting voice against social conformity in both communist and capitalist countries grew, and evolved into a full-blown, high-octane shout of dissent in the 1960s. This would evidence itself, through the myriad demands of the stakeholders involved, into one of the most complex, multidimensional configurations of cultural signs and creative manifestations of any human era, with protest as a central theme.

Peace Movements and the Protection of Nature

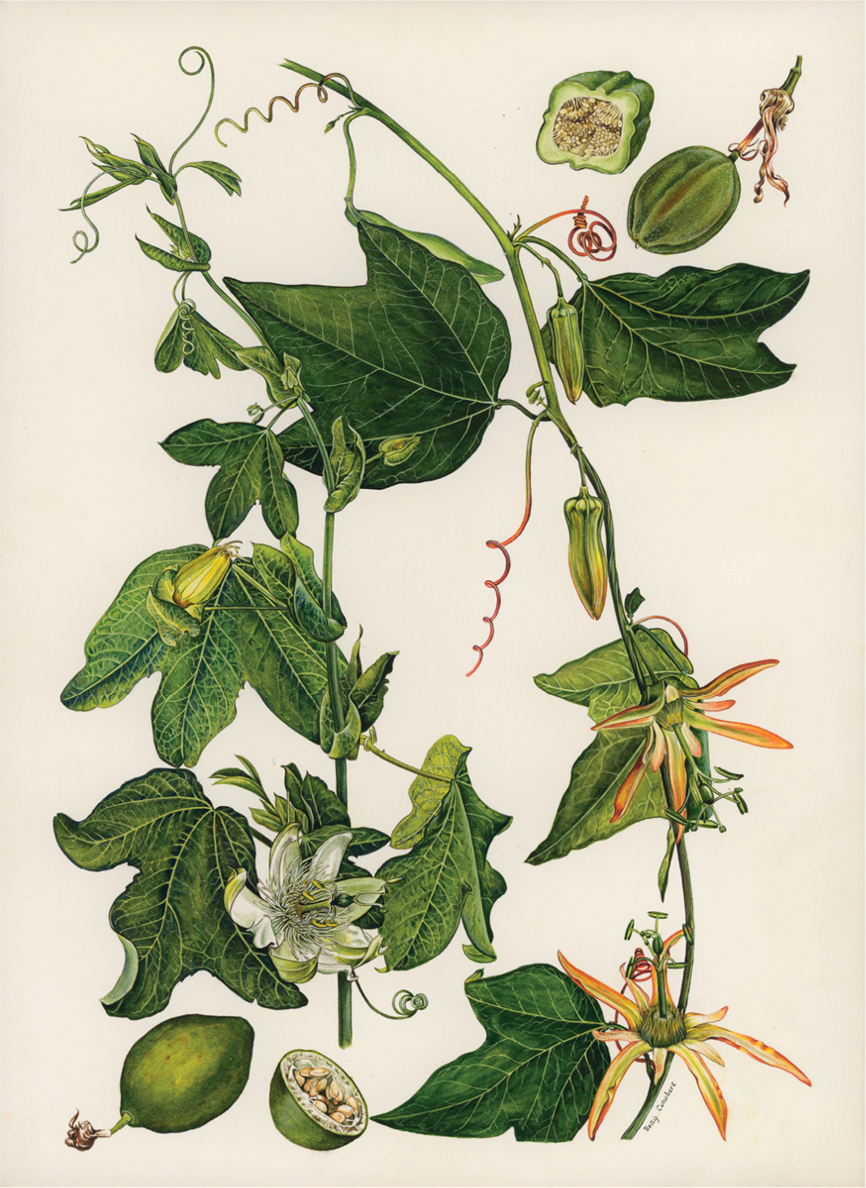
The apocalyptic American atomic bombings in Hiroshima and Nagasaki had led to heightened anxiety over both nuclear missile launches and energy. In 1958, the Campaign for Nuclear Disarmament (CND) was established in Great Britain to create an organized opposition to the use of nuclear weapons in any conflict, which in turn fed into the Peace movement of the 1960s. In 1961, the British lawyer Peter Benenson established Amnesty International, to 'protect human rights, and fight injustice and inequality' on an international stage, including in Latin America. With a focus on prisoners of conscience, it has since developed a rich heritage of illustrated posters, including Pablo Picasso's donated print design titled *The Prisoner and the Dove* (1959) for a 1961 campaign, and Joop Lieverst's Amnesty International poster of 1969, in the promotion of its cause.**[135]** In Lieverst's poster, for Amnesty in Austria, we see a prisoner of conscience marking off each day of his confinement, with at the base of the image a bird freed from its cage – both powerful symbols of the dialogue that Amnesty was highlighting.

Botanical illustration continued to serve to promote conservation in many parts of the world. In America, prominent illustrators in this genre included Lee Adams, a popular wildlife and botanical artist known for his drawing in the 'Audubon style' (so-called after the ornithological illustrations of John James Audubon) and Anne Dowden, an author and botanical illustrator who started her career working for magazines such as *Life*, *Audubon* and *House Beautiful*, and proceeded to publish nine plant-focused books, all written, illustrated and designed by her. Priscilla Fawcett, an English woman who had moved to America, became the leading illustrator on the 'Flora of Florida' project and gained employment as a botanical illustrator with Fairchild Botanic Tropical Garden in Miami. In Latin America, of note was the British botanical illustrator Margaret Mee (1909–88), whose career and influence are discussed further in the 'Botanical and Natural History Illustration' feature later on in this book.



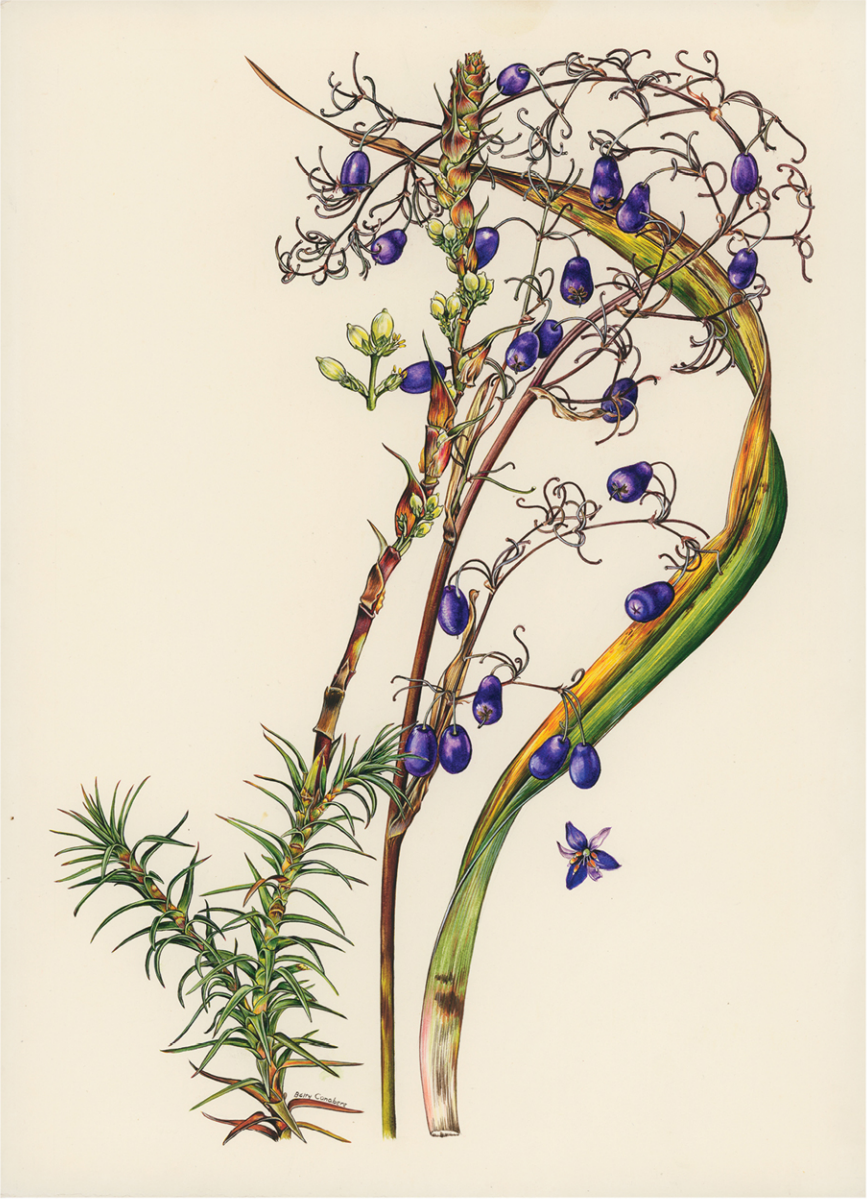
135 Joop Lieverst, *Prisoner of Conscience*, poster for Amnesty International Netherlands, 1969

In Oceania, landmark illustrated work to record and conserve native flora and fauna included that of Margaret Stones (1920–2018), known for her early-career Australian postal stamp illustrations in 1957, and Elizabeth (Betty) Conabere (1920–2018), who also created Australian stamp designs and made illustrations for the book *Wild Flowers of South Eastern Australia* (1968). Featured here are two plates from this publication, in which we can see how Conabere set her delicate, full-colour illustrations against a white background to great effect.**[136, 137]** In Africa, Cythna Letty became known for her illustrations for L.E.W. Codd’s *Trees and Shrubs of the Kruger National Park* of 1951, and Auriol Batten collaborated as a co-illustrator with her Spanish-born cousin, Hertha Bokelmann, on their 1966 book *Wild Flowers of the Eastern Cape Province*.

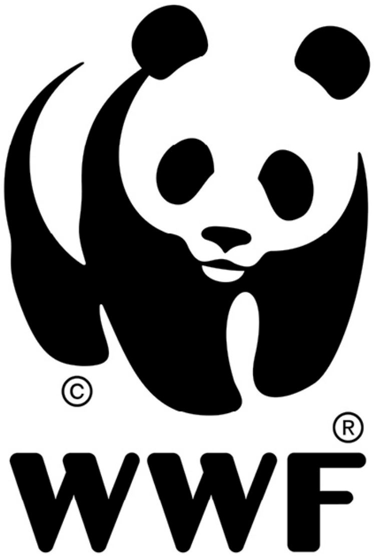


136 Elizabeth Conabere, *Passiflora alba, Passiflora herbertiana*, watercolour and ink, 1970–73

Globally, many wild animals came to be considered to be under threat during this period. In reaction to this, an eminent international committee set up the World Wildlife Fund (WWF) in 1961 as a non-governmental organization to protect endangered species. It has since widened its remit – its website stating, 'Our mission is to conserve nature and reduce the most pressing threats to diversity on Earth' – but still retains its illustrated panda logo, with a finalized design by the natural history illustrator Peter Scott (1909–89) developed from an initial sketched idea by Gerald Watterson.**[138]** This now-iconic logo places the panda on an equal footing to humans, its searching face prompting us to question our actions in relation to nature.



137 Elizabeth Conabere, *Richea continentis, Dianella tasmanica*, watercolour and ink, 1970–73

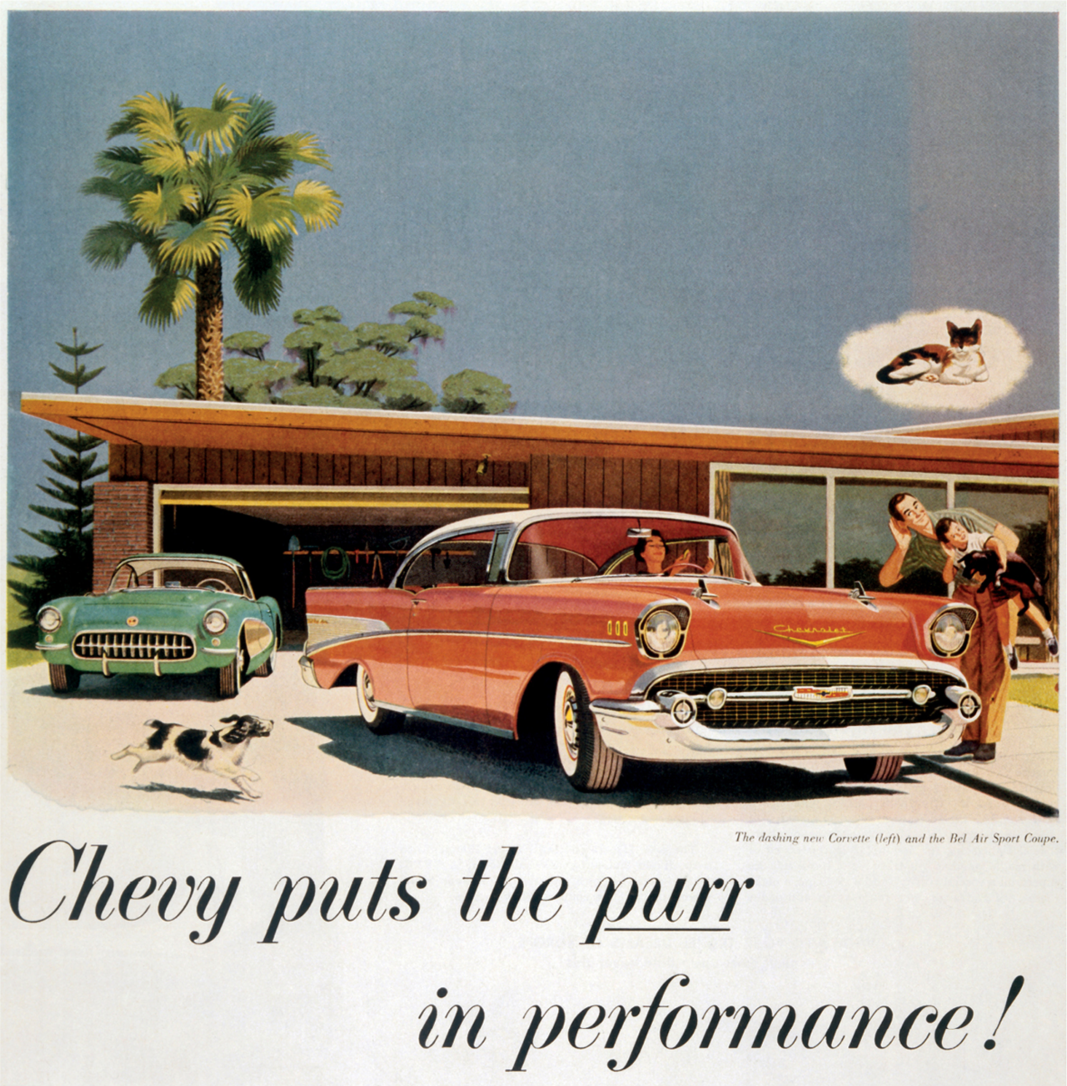


138 WWF panda logo

Concerns continued to grow about the human impact on the natural environment. These issues in time would lead to the development of the catch-all theme of 'sustainability'. Stewart Brand, an American writer who campaigned for NASA to release the first 'true colour' photo of the whole earth from space – taken in 1967 – to the public, was a frontrunner of this initiative. Having succeeded in his demand, in 1968 he used NASA's seminal photograph on the cover of the first edition of his illustrated publication *Whole Earth Catalog*. With echoes of Diderot's 18th-century *Encyclopédie*, it was an illustrated directory of sustainability-oriented, self-empowering knowledge-clusters under the banner of 'shared tools', with the mantra 'Live smart. Transform the future. Think for yourself.' This publication, alongside other networks informally and formally started by Brand and others in the United States, is now viewed as a key forerunner to the invention of the World Wide Web, as well as advocating for sustainable living in relation to the environment.

Consumerism, Counterculture and Civil Rights

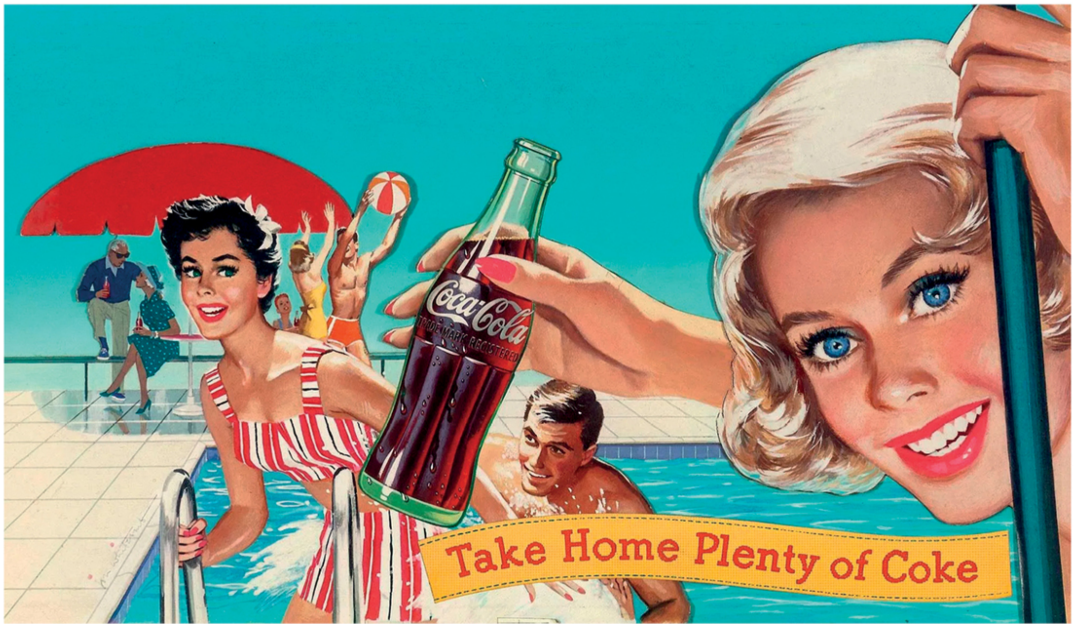
In the late 1940s and early 1950s, the 'war generation' was, in the main, thankful for a lasting peace. Illustrators benefited from increased levels of peace-time manufacturing, with painted, Realist-style illustrated adverts in great demand for products that personified the 'American Dream'. These included fizzy drinks, cleaning products, kitchen appliances, new housing, cigarettes, food products and cars. As one can see in the two advertisements featured here, *Take Home Plenty of Coke* and *Chevy puts the purr in performance*, 1950s advertising promoted the American 'good life', fuelled by consumption, and nearly always enjoyed by an all-white, nuclear family.**[140, 139]** With such sociopolitical overtones and the promotion of gender-specific roles, it was unsurprising that this type of advertising was set to become the target of feminist anger.



The dashing new Corvette (left) and the Bel Air Sport Coupe.

Chevy puts the purr
in performance!

139 Advertisement for Chevrolet Corvette and Bel Air Sport Coupe, *c.* 1950


Coca-Cola
Take Home Plenty of Coke

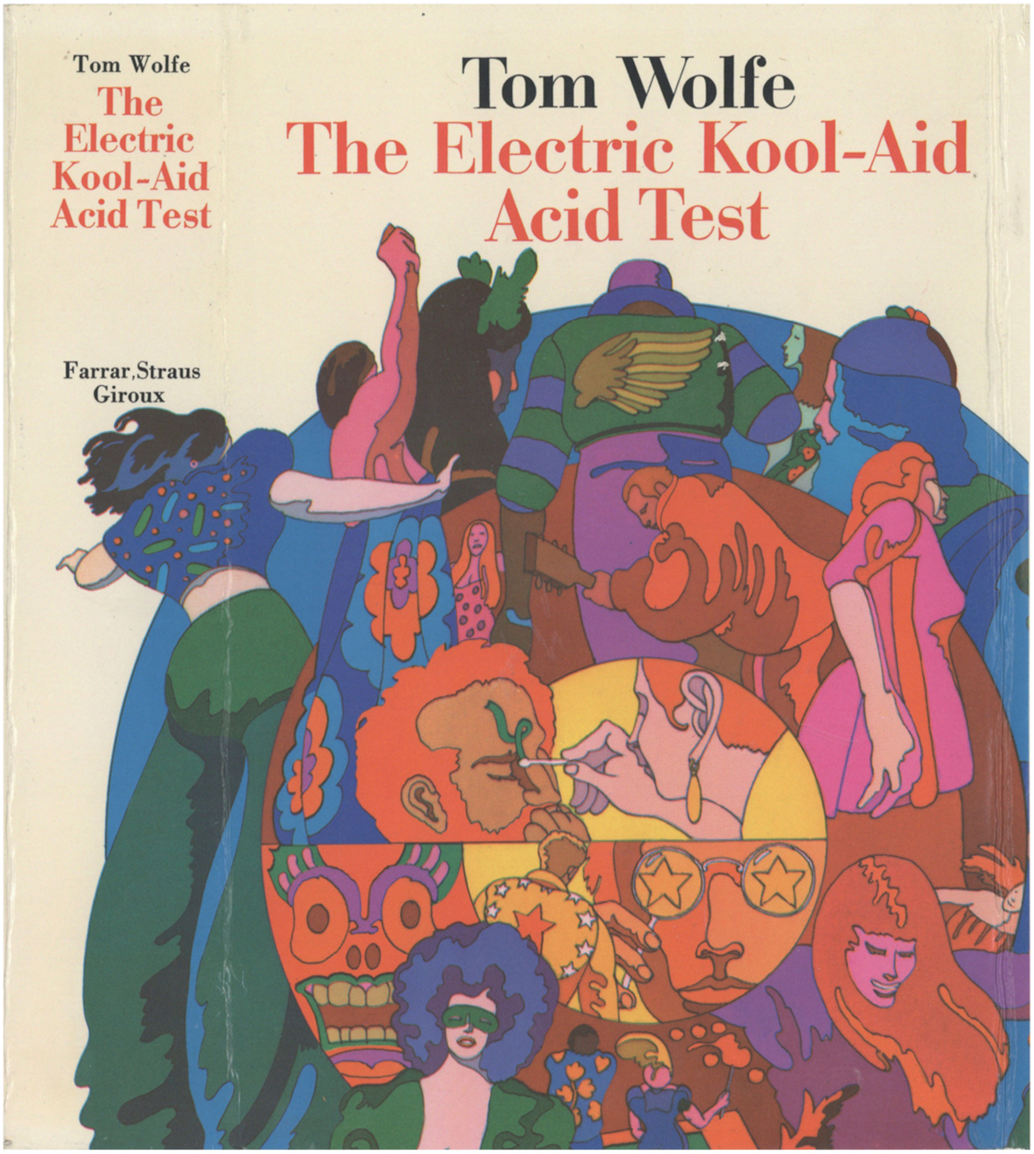
140 Jon Whitcomb, Coca-Cola point-of-sale poster, 1959

However, the children of these nuclear families would become restless and seek alternative ways of living, revolting against the conservative norms of the time. Young people, mainly in Europe, North America and Latin America, actively removed themselves from mainstream liberalism and, in particular, the high level of materialism so commonly desired by their parents' generation, which intrinsically included a great deal of wastage. Youth culture also rebelled against conformist societies and coalesced around opposition to conflicts such as the Vietnam War, attitudes that all fed into what is now termed the 'counterculture' of the 1960s.

The seeds of the counterculture were sown in the 1950s, as the voice of youth grew in strength with the advent of the Beat generation, captured and championed as a potent force in classic texts by American writers such as Jack Kerouac (*On the Road*, 1957), who drew inspiration from African American Bebop jazz, Allen Ginsberg (*Howl & Other Poems*, 1954–55) and William S. Burroughs (*The Naked Lunch*, 1959). Burroughs designed the pictorial book cover for the first edition of *The Naked Lunch* himself. These writers stood alongside the mythical leaders of the movement, in the form of Neal Cassady, and Ken Kesey and the Merry Pranksters, friends of Stewart Brand.

The 'counterculture' was marked by widespread, open drug use, including psychedelic drugs such as LSD (acid), as well as marijuana, cocaine and heroin. The etymological origin of this word came from the Greek words for 'mind' and 'to make visible'. The term was coined by a British psychologist in America, Humphry Osmond, in correspondence with Aldous Huxley, the author of *The Doors of Perception* (1954), a book concerning his own experiments with the drug Mescaline. As such, psychedelic illustration, though highly patterned and colourful, cannot be seen merely as a decorative form; its visual language was an attempt to reveal the inner workings and experiences – some drug-induced – of the mind, manifested on the picture plane.

As well as mind-altering substances, the counterculture facilitated the emergence of psychedelic music, public nudity, new approaches to art, a change in fashions, and more open attitudes to sexuality and gay rights. It also opened itself up to a flow of ideas from the East, as young people engaged in travel and took the hippy trail from Europe and West Asia, through Istanbul, into Southern Asia, as well as to North Africa. This in turn forged a connection between drugs, creativity and philosophy, promoted by such counterculture figures as Timothy Leary. For a short while, Leary was a clinical psychology lecturer at Harvard University, before leaving and pursuing a free-form life, in and out of prison on drug-related charges, and delivering popular and lucrative performative lectures, his famous public mantra being 'Turn on, tune in, drop out'.


Tom Wolfe
The Electric Kool-Aid Acid Test
Farrar, Straus Giroux
Tom Wolfe
The Electric Kool-Aid Acid Test

141 Milton Glaser, cover for Tom Wolfe's *The Electric Kool-Aid Acid Test*, 1968

In 1968, Tom Wolfe celebrated Ken Kesey and the Beat generation in his book *The Electric Kool-Aid Acid Test*, with an illustrated, psychedelic-oriented cover created by the renowned American illustrator and designer Milton Glaser (1929–2020).**[141]** Glaser's brightly coloured, kaleidoscopic artwork is reflective of new illustration styles connecting with the counterculture. It sits alongside his iconic 1966 portrait of Bob Dylan, in which Glaser renders the musician's hair in brilliant, multi-coloured bands, often described as psychedelic, with Glaser citing his influence as that of Art Nouveau. Figureheads of the movement were often rock musicians, such as the Beatles, who had become invested in transcendental meditation after watching a London lecture by the Indian guru Maharishi Mahesh Yogi and attending his retreat in Rishikesh, North India. It was here that they began writing songs for their *White Album*; designed by the British Pop artist Richard Hamilton, its stark white cover, with embossed type, was intended to reflect the Conceptual art movement, and to stand in direct contrast to the visual vibrancy and busyness of their previous *Sgt. Pepper* album cover, designed by British artists Peter Blake and Jann Haworth.

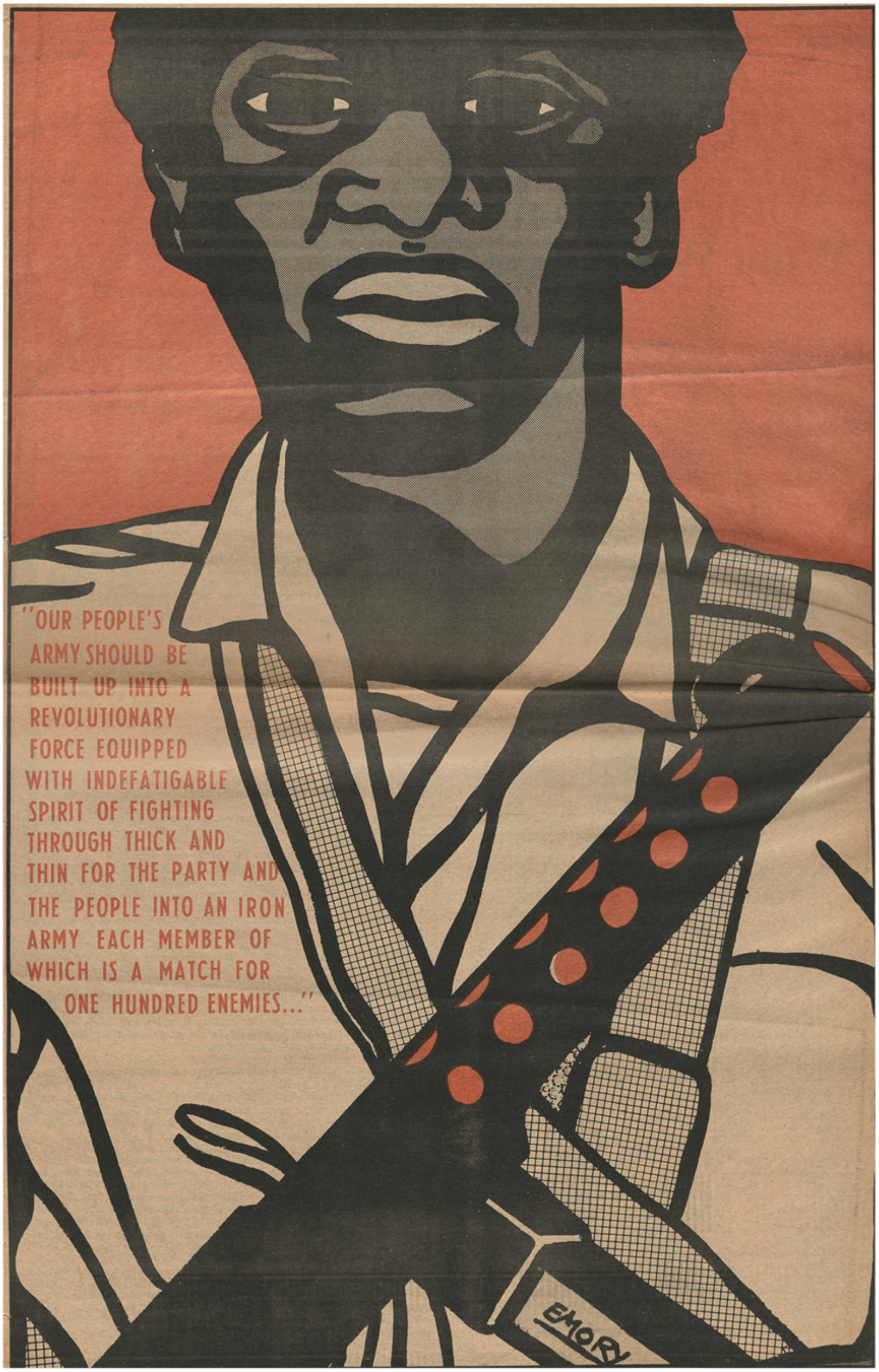
However, post-war prosperity and a freedom to experiment did not flow towards all citizens, be it in America or elsewhere. In the 1950s and 1960s, with racial segregation following on from slavery in the southern US states, an insidious policy of 'separate but equal' was enshrined in the Jim Crow laws, which had actually first been passed in 1877. Thus followed a systematic ghettoization of the growing Black population, which in turn generated a justified sense of outrage among these communities. Their anger grew to boiling point, aiding the emergence of two great African American political leaders in the 1960s. The Reverend Martin Luther King Jr. represented peaceful opposition to the dominant white culture, leading the renowned civil rights March on Washington in August 1963, at which he delivered his iconic 'I have a dream…' speech. In 1964, he won the Nobel Peace Prize for 'combatting racial inequality through non-violent resistance'. Alongside King, Malcolm X, with an interesting personal journey from crime and imprisonment to politics and eventually to spirituality, became the public face of an alternative 'Black voice' movement (aligned to NAACP – the National Association for the Advancement of Colored People, established in 1909), arguing for change 'by any means necessary', including armed revolution, as Mao Zedong had done before him in China. Both leaders would become iconic in their visual representation in society, their portraits appearing on illustrated posters, T-shirts, children's books and wall art, as well as in film biopics and songs about their lives.

The wider context in which the two men operated was the limited social mobility of Black people, tragic, abhorrent and brutal lynchings in the southern states performed by ultra-right-wing racist paramilitary groups such as the Ku Klux Klan, riots in Chicago and Los Angeles, and police injustice, all leading to a growing and unified Black voice demanding change under the banner of civil rights. The African American photographer Gordon Parks captured many of these events in his striking work. In his autobiography, Parks articulated the following reasons for his choice of career: 'I chose to use my camera as a weapon against all the things I dislike about America – poverty, racism, discrimination.'

Further pressure was placed on the African American community by the US government drafting a disproportionate number of young Black men to fight in the Vietnam War – exemption from the conflict involved engaging in a costly college degree or funding a relocation to Canada. Shadowing mainstream political agitators, the Black Panther Party – an African American revolutionary organization founded by Bobby Seale and Huey P. Newton in Oakland, California, in 1966 – existed to articulate and advocate the cause for Black rights. The African American illustrator Emory Douglas (b. 1943) became their appointed Minister of Culture, and was the art director, designer and key illustrator of their newspaper *Black Panther*.**[142]** Like his namesake Aaron Douglas before him, through such publications he became a proactive voice for the African American community. The simplicity and directness of Douglas's work, as featured on this poster for the Black Panther Party, conveys a very clear message from a section of the African American community of their commitment to take up arms in defence against their white oppressors.

In sport, Black activism also emerged in dramatic form with the American athletes Tommie Smith and John Carlos adopting a 'Black Power' salute as they accepted their gold and bronze medals on the winners' rostrum at the 1968 Mexico City Olympic Games. This powerful visual statement – which echoed the imagery seen in an illustrated worker's poster of 1912 by Hungarian artist Mihály Biró – was a symbol of unified solidarity and struggle throughout the 20th century and still is today. It spread through the illustrative and graphic work created by the Mexican print collective Taller de Gráfica Popular, and was frequently used during street protests, including those in 2020 against the death of George Floyd at the hands of officers of the Minnesota police force.

In England, many British African Caribbeans from the so-called Windrush Generation (named after the ship that had brought many of them across from the Caribbean) had settled in the Notting Hill area of London, a community that British Jamaican photographer Charlie Phillips captured in the 1960s. Racial tensions flared up into the Notting Hill riots (1958) due to a group of white 'Teddy Boys' taking offence at the union between a Swedish woman and her African Caribbean husband. This era would also be captured by the writer Colin MacInnes in his fictional series *The London Trilogy*, and later, by punk band the Clash.


"OUR PEOPLE'S ARMY SHOULD BE BUILT UP INTO A REVOLUTIONARY FORCE EQUIPPED WITH INDEFATIGABLE SPIRIT OF FIGHTING THROUGH THICK AND THIN FOR THE PARTY AND THE PEOPLE INTO AN IRON ARMY EACH MEMBER OF WHICH IS A MATCH FOR ONE HUNDRED ENEMIES..."
EMORY

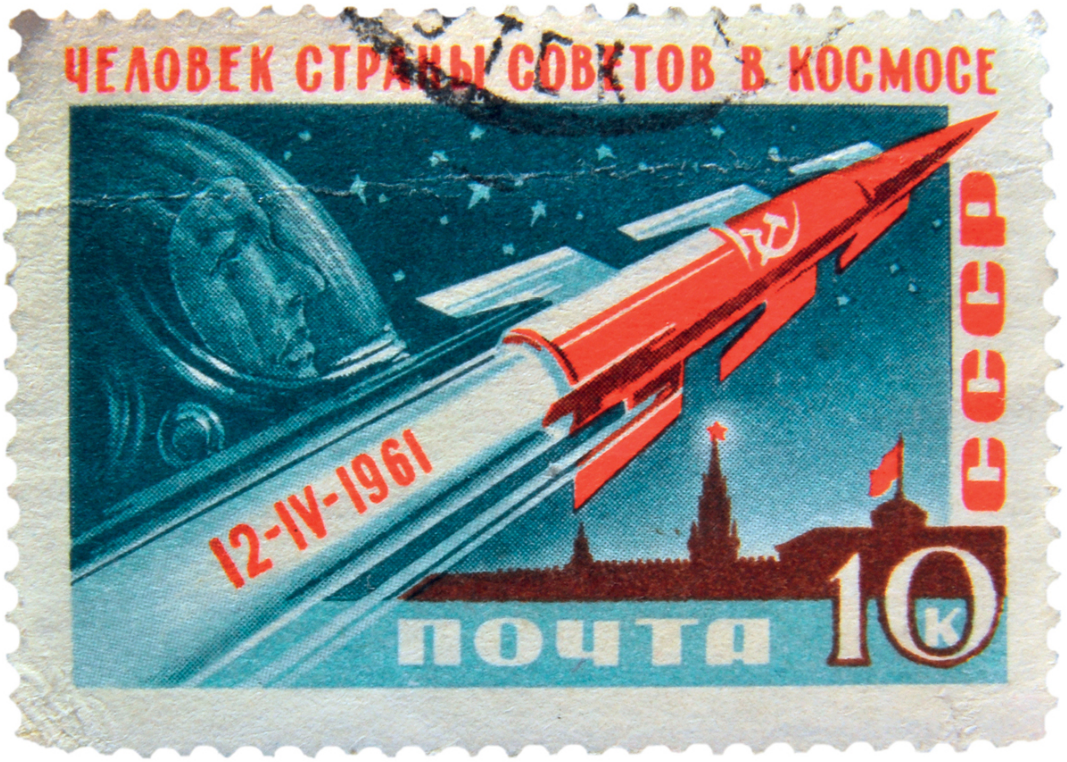
142 Emory Douglas, the back cover for *The Black Panther: Black Community News Service*, 1970

In France, students and general workers staged riots in central Paris in 1968 in defiance of capitalism and consumerism, aided by the artistic and graphic talents of the Situationist International movement (1957–72), also comprising political theorists and intellectuals. The visual communications of this movement, often screenprinted posters using basic, homemade equipment, would be cited by Jamie Reid as a key influence on his illustrated designs for the British punk group the Sex Pistols later in the 1970s.

In America, since the abolition of slavery and mass migrations of the post-slavery population to the cities, the Black community continued to build its own art forms. The musical genre of the 'blues' became a foundation stone, an artistic expression from the African American community of how tough life could really be, exemplified by such early blues musicians as Robert Johnson, Howlin' Wolf and Muddy Waters. From the blues came many musical genres, such as rock 'n' roll, jazz, soul and funk. And from these key starting points, rock music would take centre stage in the counterculture – flourishing into a huge musical, illustrative, fashion-specific, festival-oriented, eastern-philosophy-and-art-influenced, filmic and ultimately commercial enterprise. This era thus marked the significant conjoining of illustration, design and photography with music packaging and promotion.

The counterculture also promoted women's rights, with so-called second wave feminism focused on confronting continuing issues of discrimination and inequality. A significant text of this time was *The Feminine Mystique* (1963) by Betty Friedan, who in 1966 was elected as the first President of the National Organization for Women, whose fish-eye lens logo was accompanied by simple illustrations for its different 'chapters', such as Seattle and Virginia.

In terms of significant technological advances, in the 1950s the Russian Sputnik 1 was the first artificial satellite to be launched. In the 1960s, the Space Race between America and the Soviet Union dominated, and eventually space travel became a reality, with Russian cosmonaut Yuri Gagarin becoming the first human to travel into space in April 1961. In December 1968, the American Apollo 8 crew orbited the moon, before the crew of Apollo 11 landed on the moon in July 1969, recorded through startlingly clear photographs of a sterile, black and white world. The Russian stamp illustrated here shows a portrait of Gagarin and his space rocket above the Moscow Kremlin, an example of national and international promotion, as well as a celebration of human achievement and a recognition of key global events.**[143]**


ЧЕЛОВЕК СТРАНЫ СОВЕТОВ В КОСМОСЕ
12-IV-1961
СССР
ПОЧТА
10 К

143 USSR postage stamp, commemorating astronaut Yuri Gagarin, the first person into space, 1961

Pop Art and Other Artistic Movements

Between 1945 and 1970, much artistic experimentation in Western and non-Western regions led to innovation both on and away from the traditional 'canvas' format. In terms of an influence on illustration, the 'shiny realism' of the Photorealist fine artists had great impact. Such artists included the Americans Chuck Close, Audrey Flack, John Salt, Ron Kleeman and Ralph Goings; using photography as their source material, they developed precise, mechanical means by which to transfer the photographic image to the canvas. This in turn led to a renewed interest by illustrators in the airbrush – first pioneered by such graphic artists as the Frenchman Cassandre in the 1930s – where colour was sprayed under pressure onto the paper surface, using masks to control exactly where the paint was applied, and avoiding any brush marks.

Pop art would also prove highly influential. Indeed, many Pop artists illustrated and designed as well, using characteristically bright colours and collage techniques that repurposed contemporary culture in new ways. British artist Richard Hamilton's collage piece of 1956, *Just what is it that makes today's homes so different, so appealing?*, is representative of the key elements of Pop art – a collage made from American magazine cuttings that includes a modern-day 'Adam and Eve' surrounded by everyday objects fetishized through advertising, with the moon as a ceiling above them, referencing the dramatic advancements in the forthcoming possibilities of space travel.

In New York City, another Pop artist, Andy Warhol, represented a crossover between illustration and fine art, following on from artistic predecessors such as William Blake. Warhol was an artist who dissolved artistic barriers, gradually becoming the creative figurehead of Pop art itself. Early in his career, the fashion illustrator Mary Suzuki had told Warhol to 'draw shoes', and he never looked back. Originally he produced illustrated adverts for department stores such as Macy's, and went on to create celebrity portraiture screenprints, highly innovative films, modern dance sets with the choreographer Merce Cunningham, two album-cover designs for the Rolling Stones in the 1970s, a print series linking fine art to tabloid journalism called the 'Death & Disaster' series, as well as undertaking illustration, design and management roles for the influential rock band the Velvet Underground. Warhol's workplace in New York City was called the Factory, a space frequented by many different people where he could create the many facets of his artistic outputs, including his silkscreens and lithographs, photography and filmmaking.

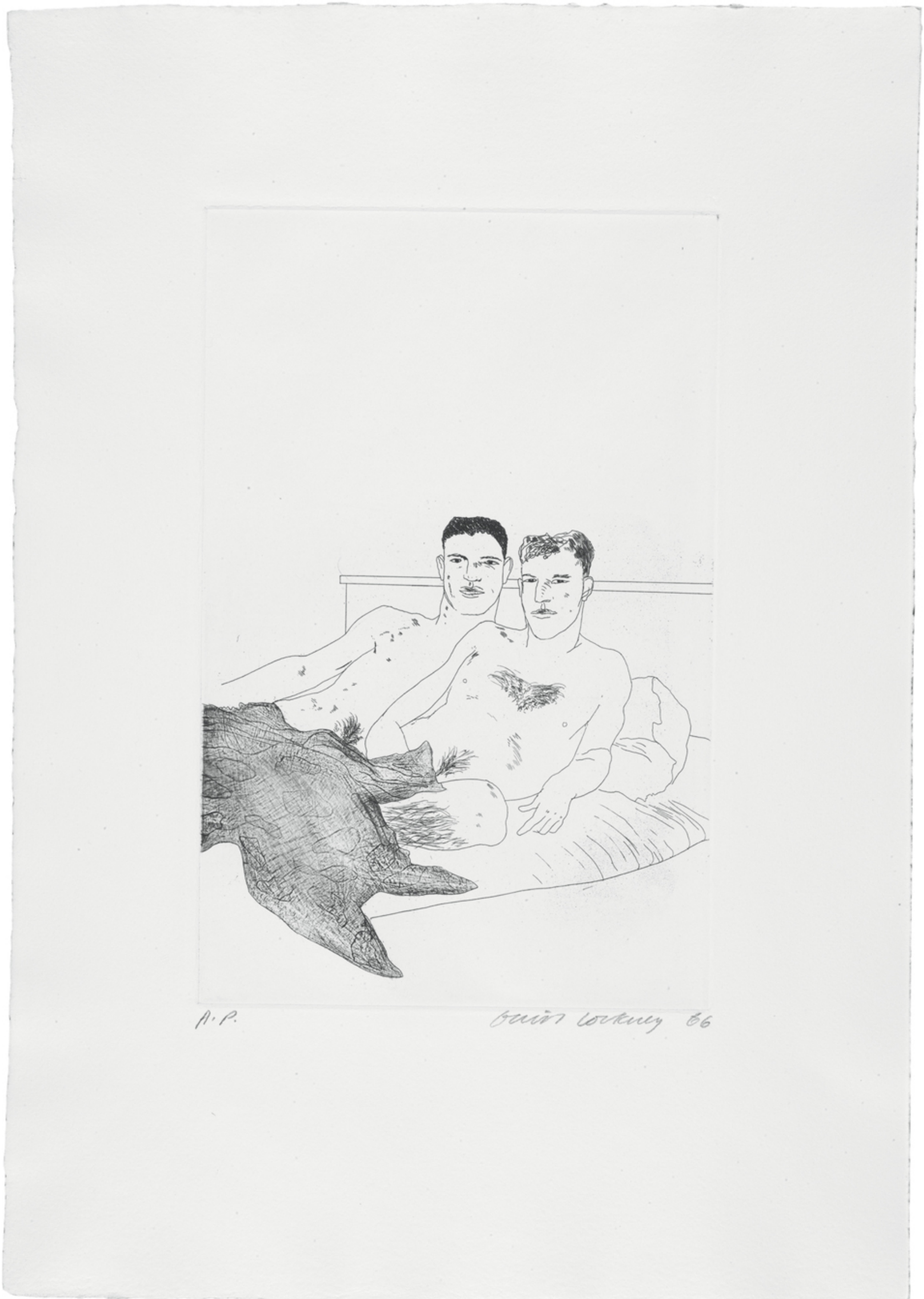
British Pop artists included Pauline Boty (1938–66), who created a strong painted visual language from assembled fragments of contemporary culture. Her fellow pop artist, Peter Blake (b. 1932), also worked in this way and, alongside his fine art, became known for co-designing the album cover for the Beatles's *Sgt. Pepper's Lonely Hearts Club Band* with Jann Haworth in 1967, one of the most widely circulated images of the contemporary era (sales figures had topped 3 million by the end of the 1960s and were over 30 million by 2022). In the cover shot, the 'real Beatles' were surrounded by wax figures of their younger selves, plus a mass of black and white life-sized figures, hand-tinted in colour – a 'who's who' of prominent actors, politicians, film stars, sports personalities, writers and artists, including the Victorian artist and illustrator Aubrey Beardsley. Another British Pop artist was Allen Jones (b. 1937), who would later co-illustrate the inside gatefold of a Paul McCartney and Wings album called *Red Rose Speedway* (1973) with fellow Pop artist Eduardo Paolozzi (1924–2005).

In addition, the British artist David Hockney (b. 1937) was of particular note. As a student he absorbed a wide range of sources, exploring – and rejecting – Abstract Expressionism and revisiting William Hogarth's 18th-century series of paintings and prints *A Rake's Progress* (1961–63). He would later illustrate six of Grimms' *Fairy Tales* (published in 1969), after the early 20th-century illustrations by Edmund Dulac. After graduating from the Royal College of Art in 1962, Hockney left England and went to live, in part, in Los Angeles. There, he contributed to an emergent West Coast identity, with his Realist paintings of affluent Californian art collectors, as well as making images of the gay scene there. He also produced two limited-edition series of lithographs: *A Hollywood Collection* (1965) and *Illustrations for Fourteen Poems from C.P. Cavafy* (1966).**[144]** In this illustration for the Cavafy poems, one sees Hockney literally drawing from life, normalizing homosexual relationships by depicting his male couple in a simple domestic setting.

In the Netherlands, M.C. Escher (1898–1972), a Dutch graphic artist who had studied architecture, gained steady influence in this era through a print-based practice using woodcut, lithography and mezzotint. His highly individual work was influenced by mathematics and geometry, as well as Islamic mosaic designs from the Alhambra palace and fortress in Granada, Spain. In addition to making art prints, Escher was also a book illustrator, textile designer and muralist. His trademark signature pieces were his ‘impossible constructions’, such as the lithographs *Ascending & Descending* (1960) and *Relativity* (1953), architectural images that, though seemingly cohesive on paper, could never actually be built. His constructed enigmas also included optical shifts, as seen in his woodcuts *Metamorphosis I, II* and *III* (1967–68).

In India, post-independence, new groupings of Indian cultural museums with international contents were established, including the National Museum Delhi in 1949 and the Salar Jung Museum Hyderabad in 1951. This signified a progressive shift away from conservative artistic traditions represented by the Bengal School of Art – for instance, in 1947 the Bombay Progressive Artists’ Group was founded, with initial members including M.F. Husain (1915–2011), S.H. Raza (1922–2016) and F.N. Souza (1924–2002). These artists were looking for an authentic, post-colonial Indian artistic language, and paved the way for such contemporary illustrative practitioners as Thukral & Tagra (b. 1976 & 1979), who now work fluidly between creative areas such as art, advertising and fashion.

In Japan, significant experimental art collectives emerged at this time, including Hi-Red Center, Jikken Kōbō, Group Ongaku and Gutai. Installations became a focus for Shusaku Arakawa (1936–2010) and Yayoi Kusama (b. 1929). This experimentation and challenging of tradition paved the way for creatives such as Kiyoshi Awazu (1929–2009) and Tadanori Yokoo (b. 1936). Both worked as painters as well as illustrators, graphic designers, theatre designers and architects, and created bridges between the print work of 19th-century *Ukiyo-e* artists such as Utagawa Hiroshige and Katsushika Hokusai and the contemporary Japan of the 1950s and 1960s.



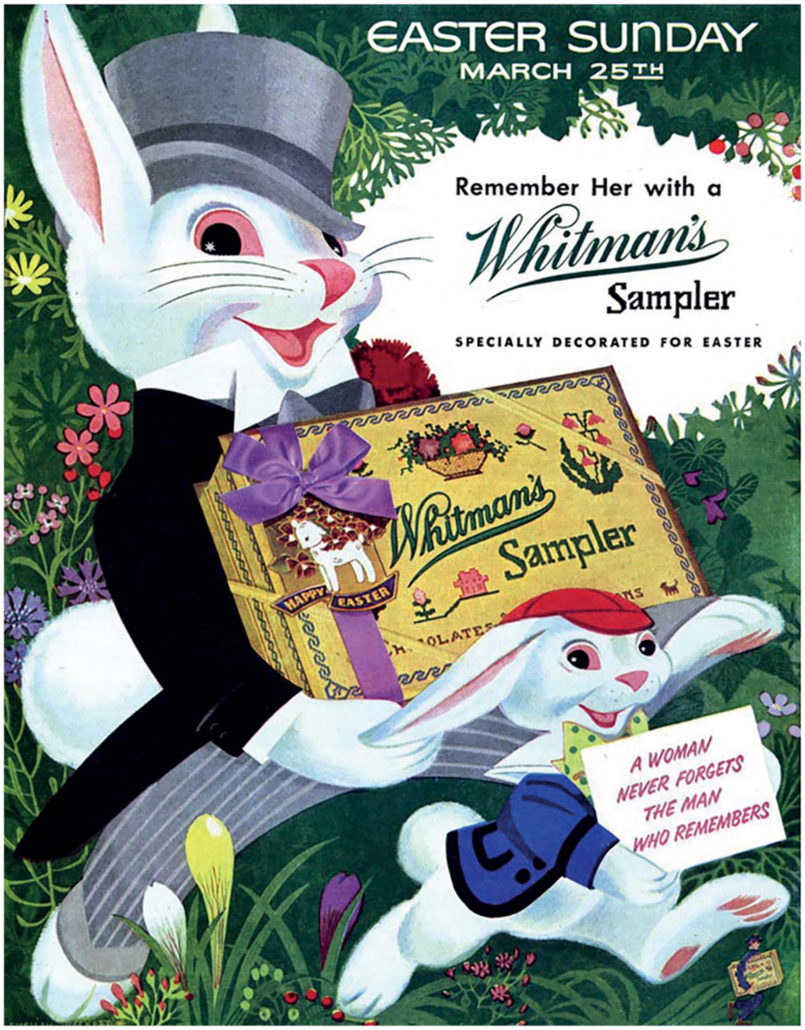
144 David Hockney, *The Beginning*, etching from *Illustrations for Fourteen Poems from C.P. Cavafy*, 1966–67

Promotion, Propaganda and Psychedelia

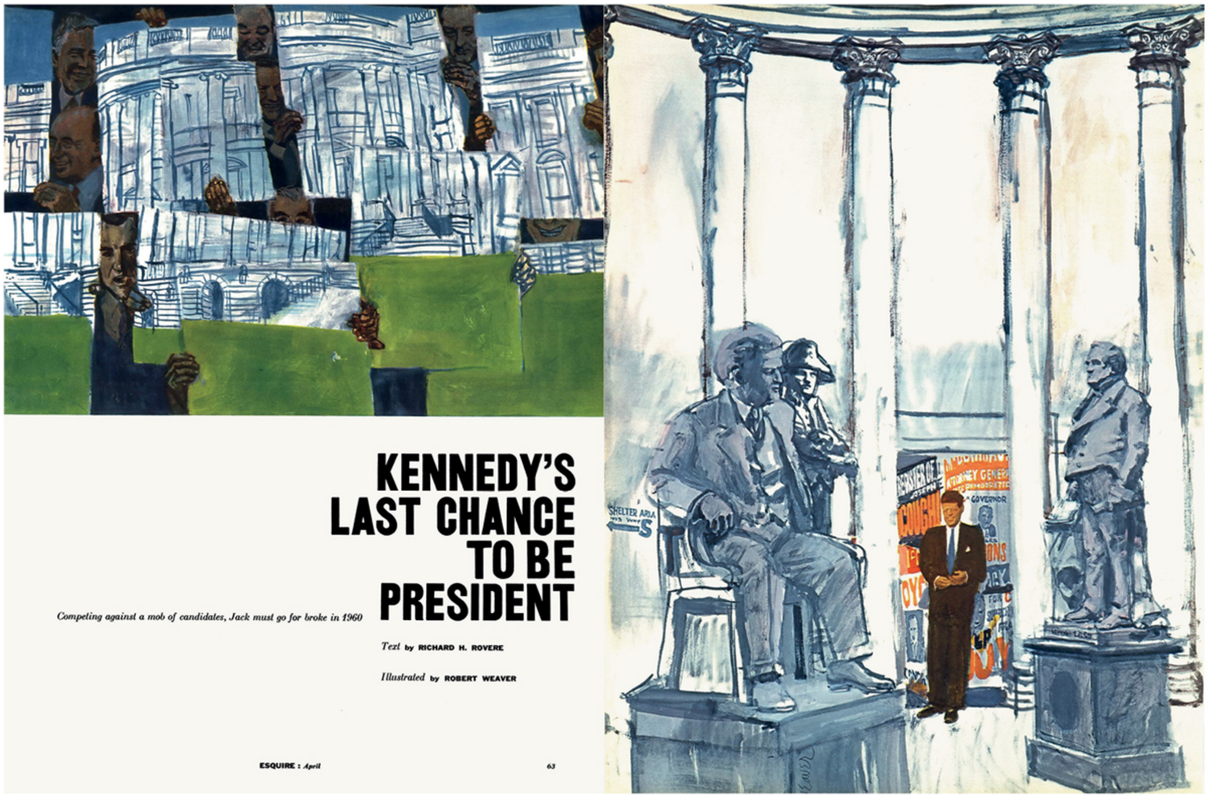
American advertising and editorial work from the late 1940s and 1950s personified the atmosphere of post-war prosperity in the West. These brightly coloured, predominantly realistic drawn and painted illustrations emitted endless optimism and *joie de vivre*, just as European and North American street posters had done in the previous century (e.g. Toulouse-Lautrec, Chéret, Penfield). They also shared an approach with early television and radio advertising: upbeat, to-the-point, entirely unquestioning of the positive nature of consumerism and its transformative effect on one's life, and blind to its darker side of built-in obsolescence and wasteful disposal.

New York City became a creative hotspot for editorial and advertising illustration work. Many of the commercial illustrators of the 1950s – male and female – worked at the Charles E. Cooper Studio. Among them were Bernie Fuchs (1932–2009), whose illustrations had a painterly Photorealism, Coby Whitmore (1913–88), who was well known for his *Saturday Evening Post* covers, Bernard d'Andrea (b. 1923), who had previously worked as a war artist, creating posters before moving into editorial and advertising work, and Jon Whitcomb (1906–88), known for his painterly images of glamorous women for editorial pieces. Their contemporaries included Thornton Utz (1914–2000), known for his complex, detailed Realist editorial work, and Sheilah Beckett (1913–2013), who created illustrations for advertising and also illustrated children's literature.**[145]**

Other notable illustrators were Barbara Bradley (1927–2008), who illustrated for editorial, advertising and children's literature, and Robert Weaver (1924–94), a reportage and editorial illustrator who was a pioneer of combining fine art and journalistic approaches in his work and was known for a more inclusive range of subjects. He worked for such magazines as *Esquire*, *Playboy*, *Fortune* and *Look*, and his work had a raw intensity, being often directly observed, as in this 1959 editorial illustration focused on John Kennedy's US presidential campaign.**[146]** Also working in New York City were Lorraine Fox (1922–76), who created magazines, book covers and advertisements, Lucia Lerner, who regularly created illustrations for *McCall's Magazine*, and Evaline Ness (1911–86), author and illustrator of children's books. The afore-mentioned illustrators and designers Milton Glaser, Seymour Chwast and Edward Sorel (b. 1929) co-founded the influential Push Pin Studios on East 57th Street in 1954, intentionally gathering creative influences that diverted away from Modernism to include Art Nouveau, Art Deco and Victorian sources, both typographic and illustrative. By 1970, current and former member numbers had swelled to twenty. In the city, too, Lionel Kalish (b. 1931) was of note for his brightly coloured, shape-rich artwork for advertising agencies on Madison Avenue, as well as for the Beatles and for published children's literature.


EASTER SUNDAY
MARCH 25TH
Remember Her with a
Whitman's
Sampler
SPECIALLY DECORATED FOR EASTER
Whitman's
Sampler
HAPPY EASTER
A WOMAN
NEVER FORGETS
THE MAN
WHO REMEMBERS

145 Sheilah Beckett, advert for *Whitman's Sampler*, published in *Life* magazine, 1961


KENNEDY'S
LAST CHANCE
TO BE
PRESIDENT

Competing against a mob of candidates, Jack must go for broke in 1960

Text by RICHARD H. ROVERE

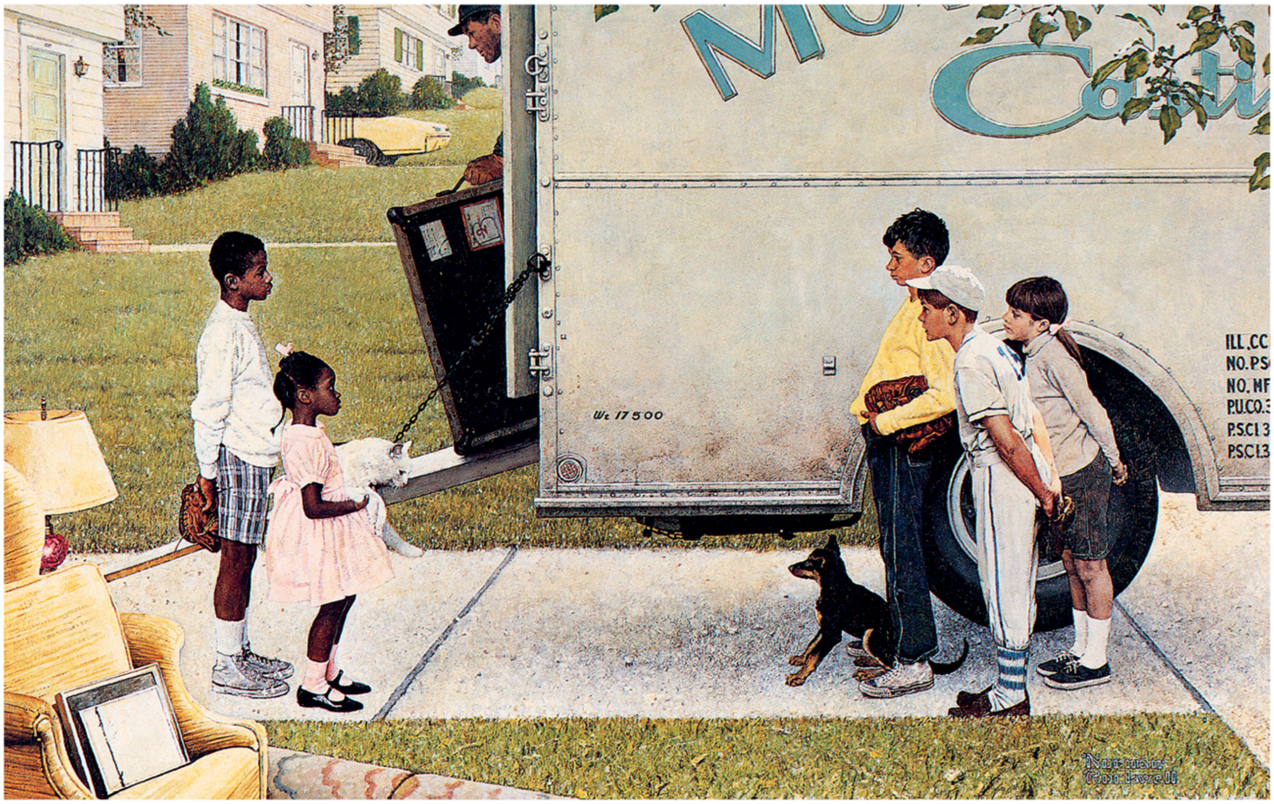
Illustrated by ROBERT WEAVER

ESQUIRE : *April* 63

146 Robert Weaver, *Kennedy's Last Chance to be President*, for *Esquire* magazine, 1959

Norman Rockwell, the archetypal American illustrator, was based nearby in New Rochelle, New York, and later in Stockbridge, Massachusetts. In his career, Rockwell made over four thousand seminal, often humorous images of 'perfect' American life, for many publications and organizations, most especially the *Saturday Evening Post*, the national magazine where he worked for forty-seven years. Rockwell then decided to expand his subject-reach as an illustrator, importantly creating critical images of racism in America, including the story of the 1964 civil rights workers killings by the Ku Klux Klan in Mississippi. He continued to create work on the theme of racism and the Black experience for *Look* magazine, as seen here in *New Kids in the Neighborhood* of 1967 – this image charts the changing shape of American society and the potential frictions involved.**[147]**

With fashion a big part of the new consumerist culture, New York City was also home to a cluster of dominant fashion illustrators who worked for the big magazines such as *Vogue*, *Harper's Bazaar*, *Seventeen*, *Charm*, *Mademoiselle* and *The New York Times Magazine*. They included Mary Suzuki (d. 1974), Esta Nesbitt (1918–75), Dagmar Freuchen-Gale (1907–91), Esther M. Larson (1919–2015) and Carl Erickson (1891–1958), who also produced a substantial body of work for Coty cosmetics. Notable also was the stripped-down graphic style of the Italian fashion illustrator René Gruau (1909–2004), a pseudonym for Count Renato Zavagli Ricciardelli delle Caminate, who moved from Paris to New York City in 1948 and worked there for many magazines and haute-couture fashion houses.



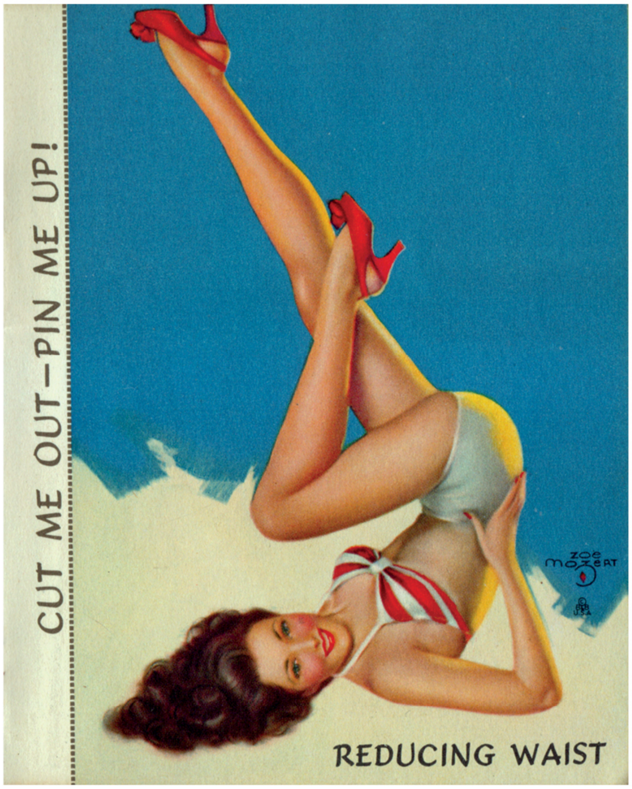
147 Norman Rockwell, *New Kids in the Neighborhood (Negro in the Suburbs)*, 1967

The American 'Glamour Girl' calendar genre, made popular during the Second World War, was led in part by female illustrators. They included Joyce Ballantyne (1918–2006), who was based in Chicago with the Stevens-Gross Studio, and who produced work for the calendar publisher Shaw Barton, as well as inventing the 'Coppertone Girl'. Her contemporaries included Pearl Frush (1907–86), also based in Chicago and producing much advertising work, and Zoë Mozert (1907–93). Mozert was based in New York City before moving to California in 1945, where she worked for Paramount Pictures in Hollywood, illustrating their film releases in poster form, as well as signing an exclusive fifteen-year deal with the calendar publisher Bigelow and Brown.**[148, 149]** These illustrations show her invitingly glamorous 'pin-up' girls, especially popular with American combatants in the Second World War. Other illustrators producing depictions of glamorous women included Rolf Armstrong (1889–1960), Earl Moran (1893–1984) and Gil Elvgren (1914–80). Akin to the glamour genre, 'pulp fiction' illustrators like Norman Saunders (1907–89) generated many dramatic and highly sexualized book covers.

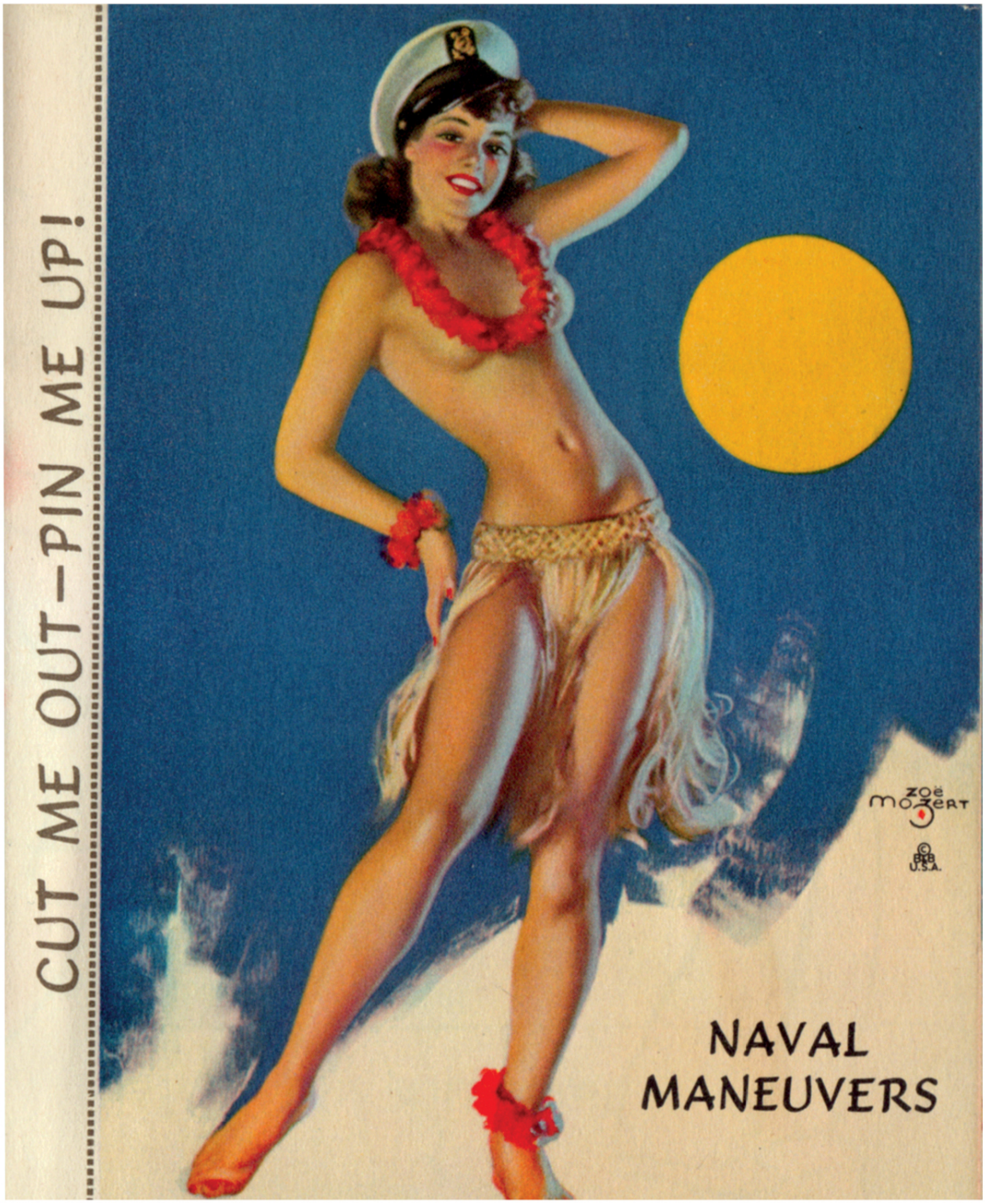
Paperback book publishing in America and Europe typically took on a particularly stripped-down visual language during this era, in order to reduce printing costs. In the 1960s, a group of illustrators adopted an expressive form of realism – a sparser, predominantly monochrome style, often connected with quality writing, such as that of the African American author James Baldwin, who articulated a key dialogue on race and ergo racism. They included Terence Greer (1929–2020), Erwin Fabian (1915–2020), Paul

Hogarth (1917–2001), David Gentleman (b. 1930), Ben Shahn (1898–1969) and the French illustrator Tomi Ungerer (1931–2019).

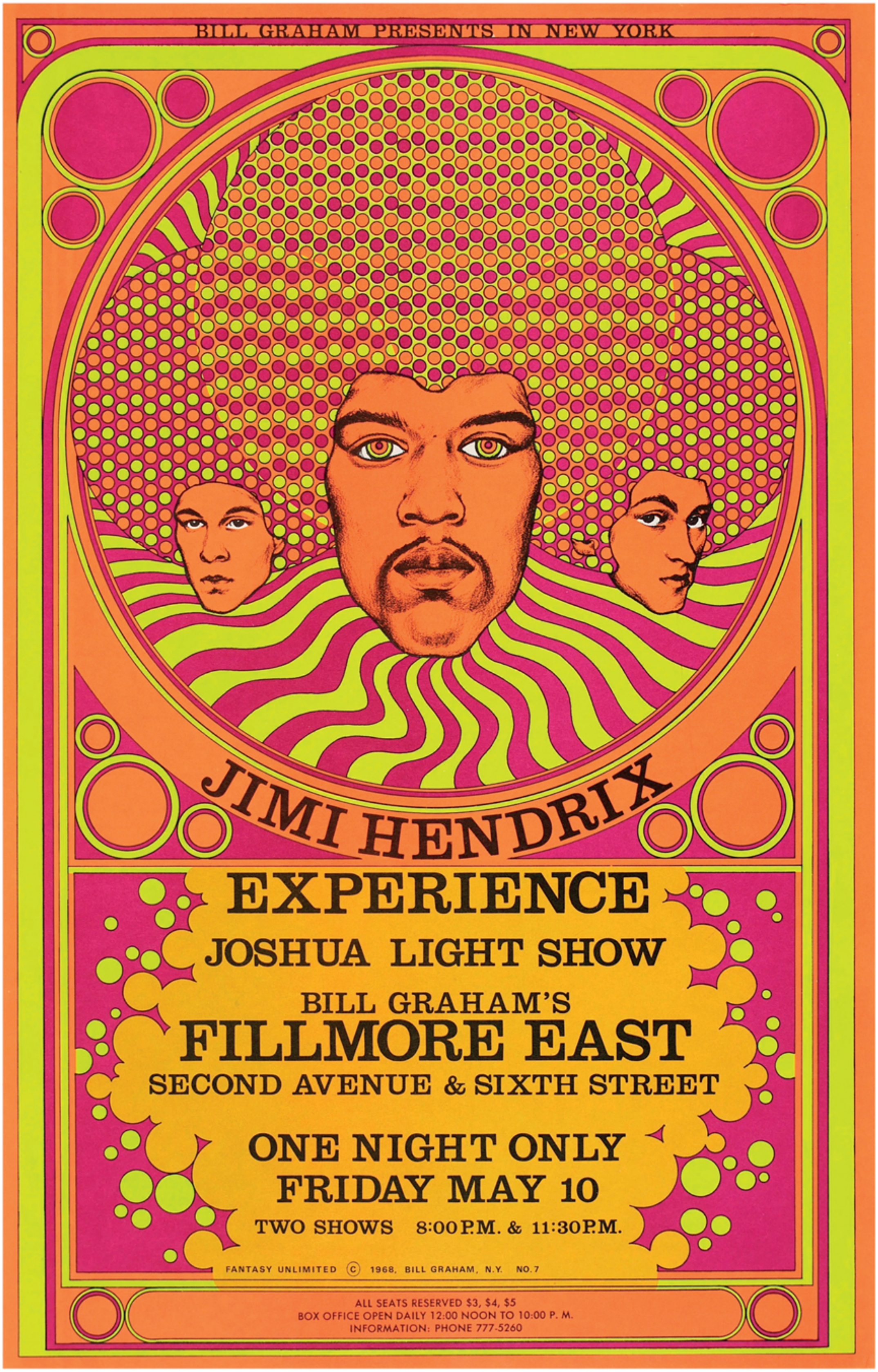
On the American West Coast, San Francisco served as the creative and spiritual epicentre of the counterculture. Away from the mainstream, or at least bridging both mainstream and alternative culture, illustrators made a significant contribution to the way that illustration and music could now operate in close partnership with each other. San Francisco-based illustrators generated a psychedelic, Art Nouveau-influenced illustrative style, finding a different way to communicate by abandoning the clarity and formal arrangement of advertising typography in favour of hard-to-read, hand-drawn type and brightly coloured, densely patterned illustrations. These illustrators, who were both close to and familiar with the drug culture, evoked a visual mindset for bands such as the Grateful Dead, Big Brother & the Holding Company, the Doors, Jefferson Airplane, the Mothers of Invention and many more. At times sourcing images from books in the San Francisco library, they collaborated with print firms such as the wittily named Tea Lautrec to translate their intricate artwork into brightly coloured lithographs, to ‘paper’ the city in posters promoting bands and their concerts.



148 Zoë Mozert, Reducing Waist, from *Catalog of Railley Pin it Ups*, 1944


CUT ME OUT—PIN ME UP!
ZOË MOZERT
© B&B U.S.A.
NAVAL MANEUVERS

149 Zoë Mozert, Naval Maneuvers, from *Catalog of Railley Pin it Ups,* 1944


BILL GRAHAM PRESENTS IN NEW YORK
JIMI HENDRIX
EXPERIENCE
JOSHUA LIGHT SHOW
BILL GRAHAM'S
FILLMORE EAST
SECOND AVENUE & SIXTH STREET
ONE NIGHT ONLY
FRIDAY MAY 10
TWO SHOWS 8:00 P.M. & 11:30 P.M.
FANTASY UNLIMITED © 1968, BILL GRAHAM, N.Y. NO.7
ALL SEATS RESERVED $3, $4, $5
BOX OFFICE OPEN DAILY 12:00 NOON TO 10:00 P. M.
INFORMATION: PHONE 777-5260

150 David Edward Byrd, poster for the Jimi Hendrix Experience at the Fillmore East, 1968

This prolific group of West Coast illustrators included Stanley Mouse (b. 1940) and his creative partner Alton Kelley (1940–2008), who were both influenced by the work of the Czech Art Nouveau artist and illustrator Alphonse Mucha. Their contemporaries included Rick Griffin (1944–91), who created many concert posters as well as having his work published in *Zap Comix*, Victor Moscoso (b. 1936), a master of the psychedelic poster genre who mainly used photographic sources as starting points, and Wes Wilson (1937–2020), known as 'the father of 1960s rock concert posters', which by their nature were psychedelic. Bonnie MacLean (1939–2020) and Mari Tepper (b. 1948) also produced notable posters, with Tepper promoting the birth-control pill, and MacLean unusually using medieval and Gothic influences in her poster designs for bands such as Pink Floyd, the Doors and the blues musician Muddy Waters. When Bill Graham established a new Fillmore East venue on the East Coast in New York City, David Edward Byrd, who had studied at the Pratt Institute, produced this striking poster for the Jimi Hendrix Experience's concert there in 1968.**[150]**

San Francisco also became the creative and spiritual home of the American 'Underground Comix' genre that took off in the 1960s, moving far away from the superhero stories of Marvel and DC. Themes of the counterculture were explored in abundance, often with a disarming level of honesty, and employing a 'slacker', hippy-like visual style. The illustrators who led this genre included Robert Crumb (1943–2022), producing comic stories such as *Nature Man* and *Fritz the Cat*, Bill Griffith (b. 1944), co-founder of *Zap Comix* and best known for his daily comic strip *Zippy*, but who also created an album cover for Janis Joplin's Big Brother and the Holding Company, Aline Kominsky-Crumb (b. 1948), whose work and influence is discussed later in the 'Comics & Graphic Novels' feature, Trina Robbins (1938–2024), an early pioneer in underground comics in New York and San Francisco, and Barbara Mendes (b. 1948), who worked with Trina Robbins on comic books such as *It Ain't Me Babe* and *All Girl Thrills*. Their contemporary Diane Noomin (1947–2022) was known for her work in the comics *Twisted Sisters*, *Wimmen's Comix* and *Weirdo*, and for her main character, 'DiDi Glitz'. Noomin's work was groundbreaking for including content on female body image, masturbation, abortion and miscarriage.

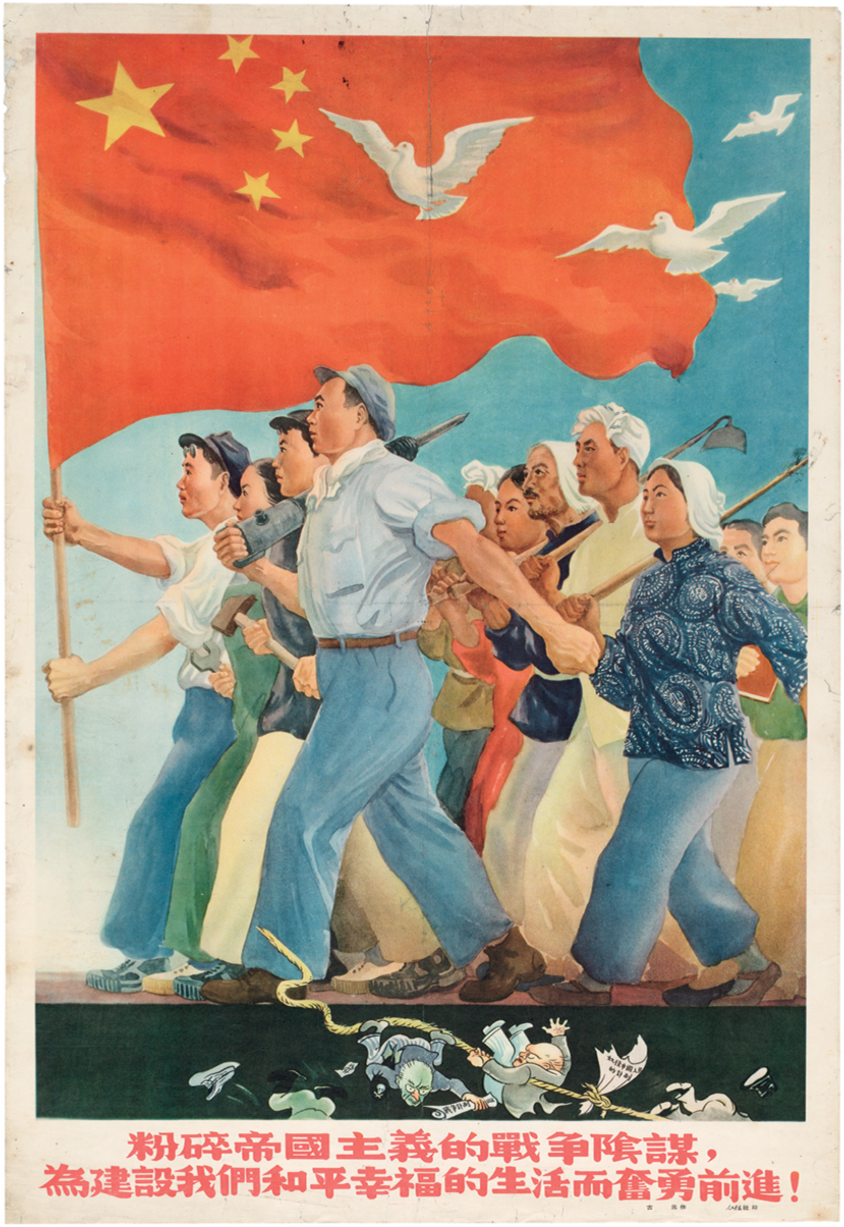
In Los Angeles, Saul Bass (1920–96) became renowned for his illustrative film sequences and posters, imbued with an apparent simplicity, for films such as *The Man with the Golden Arm* (1955), about a heroin-addicted jazz musician, and *Anatomy of a Murder* (1959), an intense courtroom drama.

Meanwhile, in Japan, in line with this countercultural approach, the illustrator and designer Tadanori Yokoo created a strong body of dynamic, illustrated work, initially influenced by the output of Push Pin Studios, discussed earlier in this chapter. His contemporaries included the illustrators and designers Kōhei Sugiura (b. 1932), who produced highly dynamic data visualizations, and Kiyoshi Awazu (1929–2009), whose rich poster work bears the influence of *Ukiyo-e* prints and Japanese Buddhist art.

In China, state-employed illustrators such as Gu Yuan (1919–96) and Li Lang (b. 1932) produced Realist-style illustrated propaganda posters that endorsed their communist-oriented vision, though at times they imbued it with an element of magical realism, such as a communist group walking on water. In Gu Yuan's poster *Smash the imperialist war conspiracy, forge ahead courageously to build our peaceful and happy life!* (1950) we see a group of agricultural workers striding forwards with the Communist flag while crushing 'the past' underfoot.**[151]**

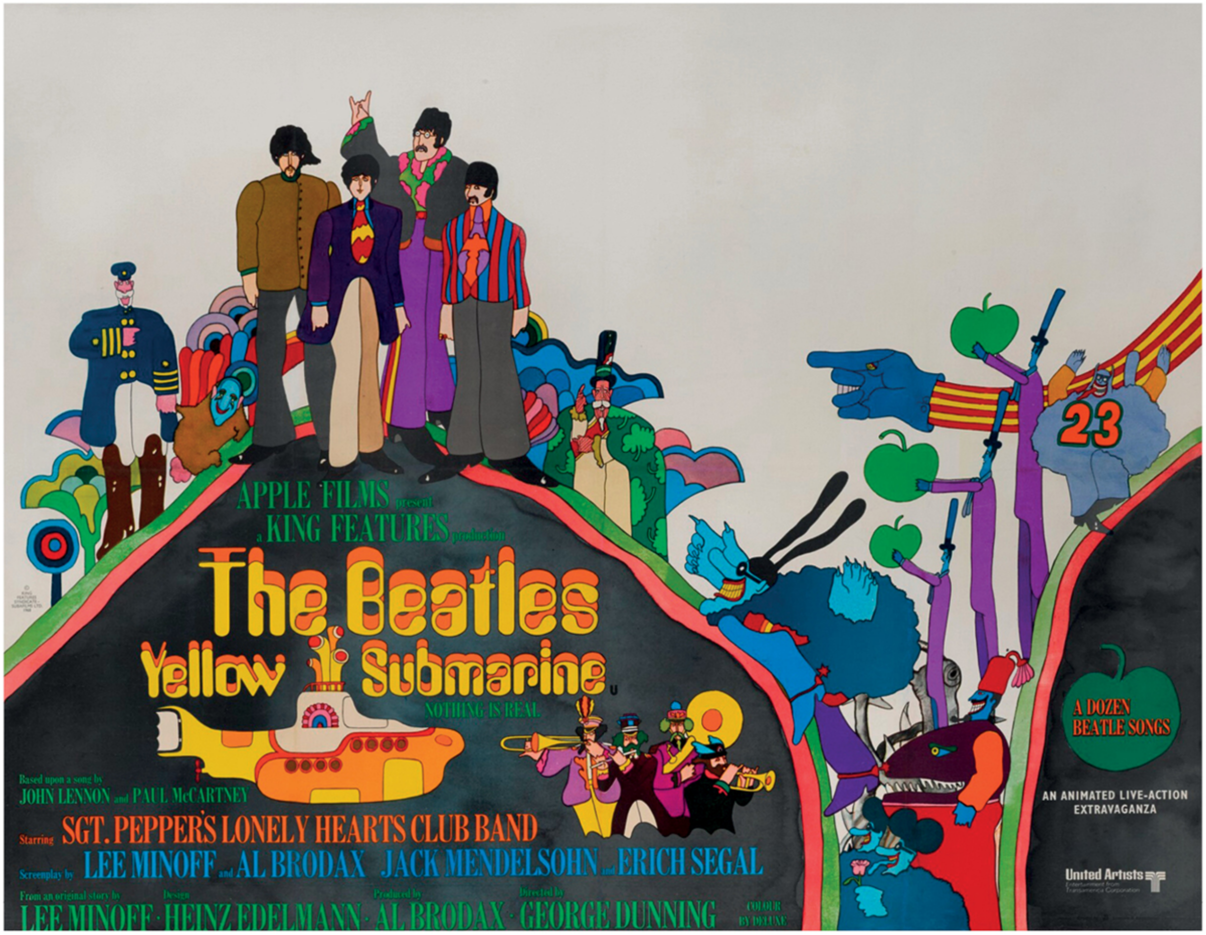
Meanwhile in post-revolutionary Cuba, a strong screenprinted illustrated poster genre became established, led by such practitioners as Jorge Dimas Gonzalés (n.d.), Eduardo Muñoz Bachs (1937–2001) and Aldo Amador (b. 1940). These poster artists promoted not only Cuba and its values, but also international causes with which the regime was sympathetic, such as the Black Panther Party, Anti-Vietnam War protest groups and leftist Latin American politics.

In Great Britain, with London as its creative centre, illustrators and animators worked on projects with rock groups and other clients. Alan Aldridge (1938–2017), who had established INK studio in London in 1968 with Harry Willock, Bob Smithers and James Marsh, worked as a 3D-focused illustrator before initiating the idea of *The Beatles Illustrated Lyrics Volume 1* (1969; Volume 2, 1971), following a face-to-face discussion with Paul McCartney. The resultant publication was a true cornucopia of illustration, abounding with a huge array of work from talented image-makers and model-makers of the era. Volume 1 contained work by forty-four creatives, almost all illustrators, from Europe, Asia, North America and Oceania, with Volume 2 following two years later featuring the work of forty-one leading creatives. In his other illustrative work, Aldridge would create line drawings, which Willock would then develop with highly detailed, colourful airbrush work, although often not specifically credited. They also produced children's books, such as *Ann in the Moon*, published in 1970 and based loosely on Lewis Carroll's *Alice's Adventures in Wonderland* (1865). Willock also created a rich portfolio of work in his own name, with clients including the Who, the Rolling Stones, the Hard Rock Cafe and Penguin Books.


粉碎帝國主義的戰爭陰謀，
為建設我們和平幸福的生活而奮勇前進！
古 元作

151 Gu Yuan, *Smash the imperialist war conspiracy, forge ahead courageously to build our peaceful and happy life!*, 1950

The Beatles, always keen to experiment with a variety of creative outputs, also funded the animated feature *Yellow Submarine*, a collaboration with Heinz Edelmann (1934–2009), released in 1968.**[152]** Edelmann led a team of illustrators and animators to create a visually dynamic adventure about the band members, set in conflict with the ‘Blue Meanies’, an army of rude characters who hated all music. The animation soundtrack included Beatles songs and orchestral pieces written by their inspirational producer George Martin.


APPLE FILMS present
a KING FEATURES production
The Beatles
Yellow Submarine
NOTHING IS REAL
Based upon a song by
JOHN LENNON and PAUL McCARTNEY
Starring SGT. PEPPER'S LONELY HEARTS CLUB BAND
Screenplay by LEE MINOFF and AL BRODAX JACK MENDELSOHN and ERICH SEGAL
From an original story by LEE MINOFF
Design HEINZ EDELMANN
Produced by AL BRODAX
Directed by GEORGE DUNNING
COLOUR BY DELUXE
23
A DOZEN BEATLE SONGS
AN ANIMATED LIVE-ACTION EXTRAVAGANZA
United Artists

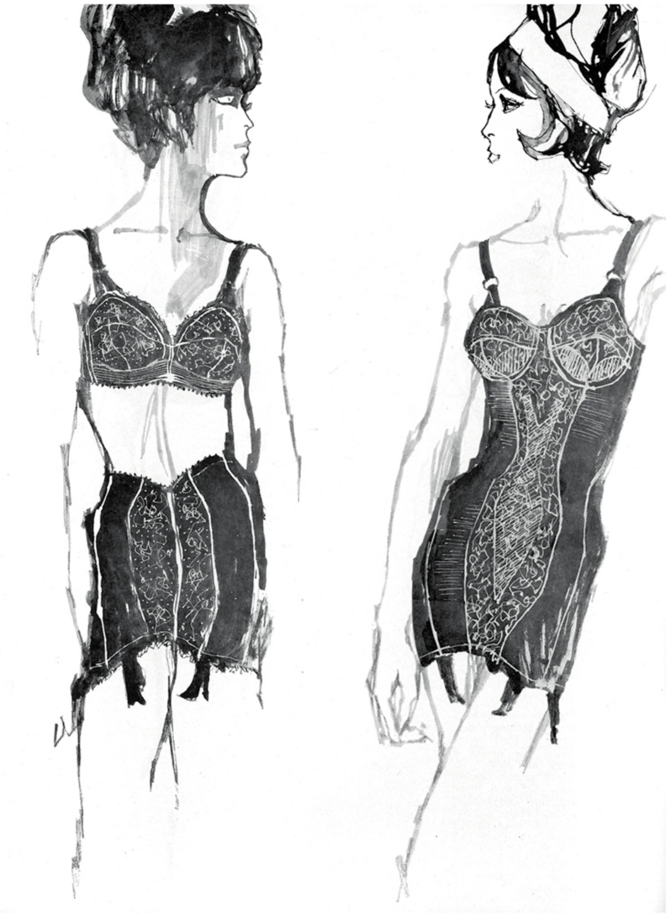
152 Heinz Edelmann, *Yellow Submarine* poster, 1968

English counterculture illustrators, who were often friends with their rock-star clients in London, included the creative duo Hapshash and the Coloured Coat, comprising of Michael English (1941–2009) and Nigel Waymouth (b. 1941). Unusually, they produced illustrated posters using gold and silver metallic inks, creating concert promotions for Jimi Hendrix, who was now living in a top-floor flat in Mayfair, and covers for the counterculture publication *Oz*. This magazine had been co-founded in 1962 by Martin Sharp, an Australian Pop artist, cartoonist and illustrator, with Richard Neville and Richard Walsh. During Sharp's two-year stay in London (1967–69), he lived in a large house in the Bohemian area of Chelsea with Eric Clapton, lead guitarist for the supergroup Cream. They co-wrote Cream's song 'Tales of Brave Ulysses' together and Sharp also illustrated covers for Cream's seminal albums *Disraeli Gears* (1967) and *Wheels of Fire* (1968).

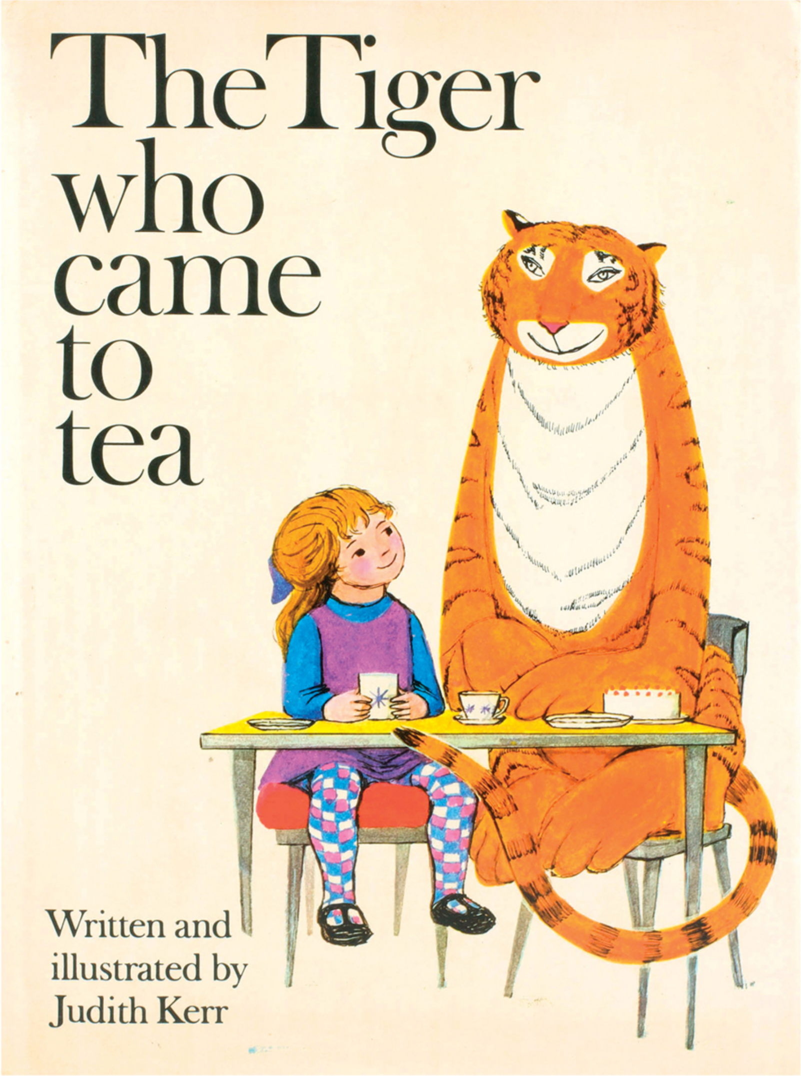
Polish fashion designer and illustrator Bárbara Hulanicki founded the iconic London fashion brand Biba in 1964, illustrating its clothing designs in a style imbued with the visual language of the 1960s. As seen here, her black and white line drawings demonstrate a slight distortion of the models' figure, their often large, open eyes emanating confidence and optimism.**[153]** Hulanicki's famous fashion contemporaries included Mary Quant (1930–2023), Pierre Cardin (1922–2020), Yves Saint Laurent

(1936–2008), Emilio Pucci (1914–92) and André Courrèges (1923–2016), all of whom produced dynamic and aesthetic fashion illustrations for their iconic 1960s clothes designs.

In the 1960s, American and British children's fiction began to take on a more socially realistic and inclusive approach, beginning to address the needs of a multicultural society. In America, John Steptoe (1950–89), an African American author-illustrator, created stories featuring young African American children living in an urban environment. Other stand-out American children's books by author-illustrators included *The Snowy Day* (1963) by Ezra Jack Yeats, whose work and influence is discussed in more detail in the 'Children's Literature' feature later in this book, *The Giving Tree* (1964) by Shel Silverstein and *Corduroy* (1968) by Don Freeman.



153 Bárbara Hulanicki, *Underwear for 1962*, illustration for the *Tatler*, 1962


The Tiger who came to tea
Written and illustrated by Judith Kerr

154 Judith Kerr, *The Tiger Who Came to Tea*, 1968

In Great Britain, Judith Kerr (1923–2019), who had escaped Nazi Germany as a Jewish girl in 1933 and settled in London, used her childhood experiences in a series of three books known as 'Out of the Hitler Time', starting in 1971 with *When Hitler Stole Pink Rabbit*, followed by *Bombs on Aunt Dainty* and finally *A Small Person Far Away* in 1978. Kerr mixed realism, magic and metaphor in recognizably 'ordinary' family environments, as already seen in her classic story *The Tiger Who Came to Tea*, published in 1968.**[154]** This would be followed in 1970 by another children's favourite, *Mog the Forgetful Cat*, the start of a long and successful series featuring this much-loved character. In addition, Ladybird Books published both an extensive series of informative and educational, activity-oriented books for children, using a recognizable house style of painted Realist illustration for their 'Key Words' reading scheme, which started in 1964.

Summary

The character of the illustration work of this era included the upbeat Realism of the mainstream, especially in advertising illustration with the endorsement of commercial products and an adherence to a conventional approach to life. ‘Pin-up girls’, sketched editorial work and new approaches to children’s books were also a strong presence. As a counterpoint to these, there was the ‘psychedelic’ illustration style of the counterculture, inspired by Art Nouveau and the East, bubbling with colour and life, and endorsing an alternative way of living and being.

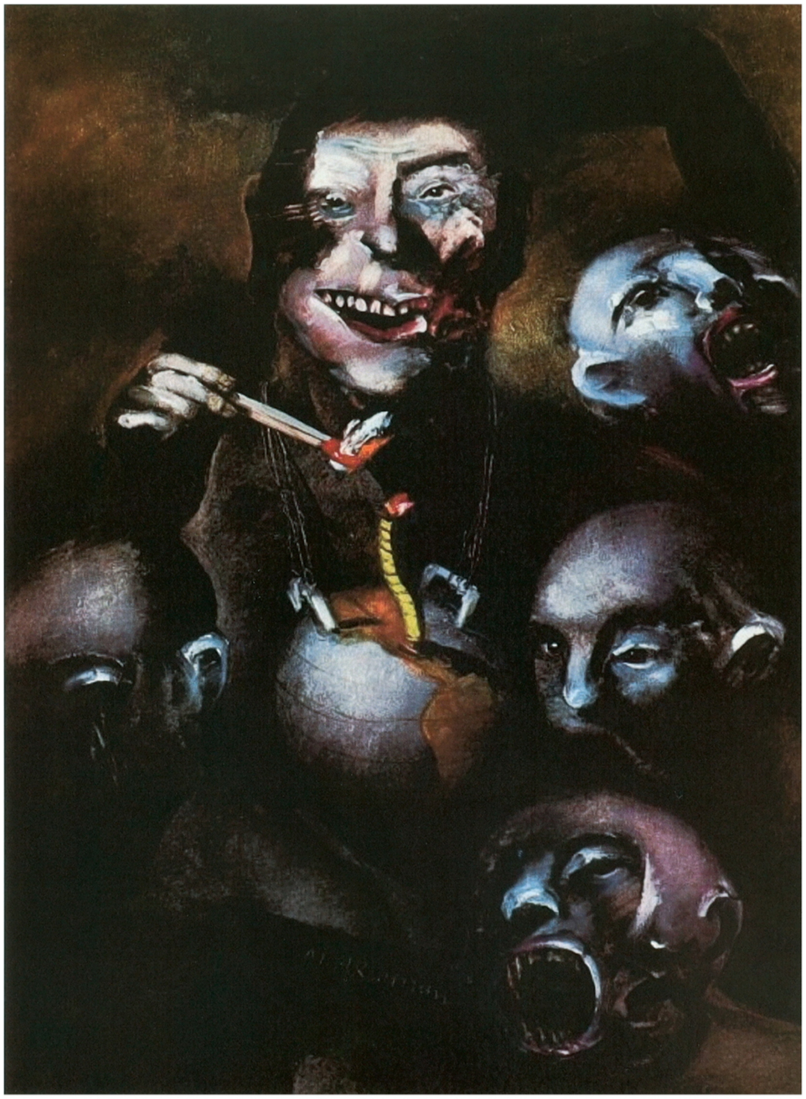
Chapter 8
1970–1985

Murky Politics and International Conflicts

Though the 1960s counterculture had been a landmark in the development and application of illustration, and rich in long-lasting creative outputs, the largest Bohemian social experiment of all time in the western hemisphere had ultimately failed. As the decade drew to a close, the promise of so much profound sociological change had gone up in flames and, by 1970, had dissipated to a few burning embers. Martin Luther King Jr. and Malcolm X had both been assassinated, as had John F. Kennedy and Bobby Kennedy. The Beatles had disbanded, and Jimi Hendrix, Brian Jones of the Rolling Stones and Janis Joplin had all died in drug-related circumstances, with Jim Morrison of the Doors soon to follow.

Editorial illustration, as always, would track international historical events closely and illustrators such as the American cartoonist Kevin Kallaugher (pen name 'KAL', b. 1955), while living in London, regularly depicted global leaders for publications including the *Economist*, for which he created 140 covers, the *Observer* and the *Sunday Telegraph*. KAL's work was, and remains, visually intricate, expert in capturing the likeness of well-known politicians and incisive in terms of contemporary politics, as well as being humorous.

US President Richard Nixon, who had begun his tenure in 1969, publicly attempted to fight the rise of Marxist politics among minority American groups. The French illustrator and photographer Jean-Paul Goude (b. 1938), who worked in New York in the 1970s as art director for *Esquire* magazine, created a striking editorial illustration on this topic for the June 1973 issue of *Esquire*. Titled *What if…Richard Nixon were Black?* and created pre-Photoshop, it showed Nixon presented as a man of colour, a big smile on his face, reflecting his attempt to attract the votes of a growing African American middle class. Following the Watergate scandal (1972–74), Nixon had no option but to resign, and was succeeded by Gerald Ford, Jimmy Carter and eventually Ronald Reagan, a former Hollywood actor, who took up the reins of power in January 1981.

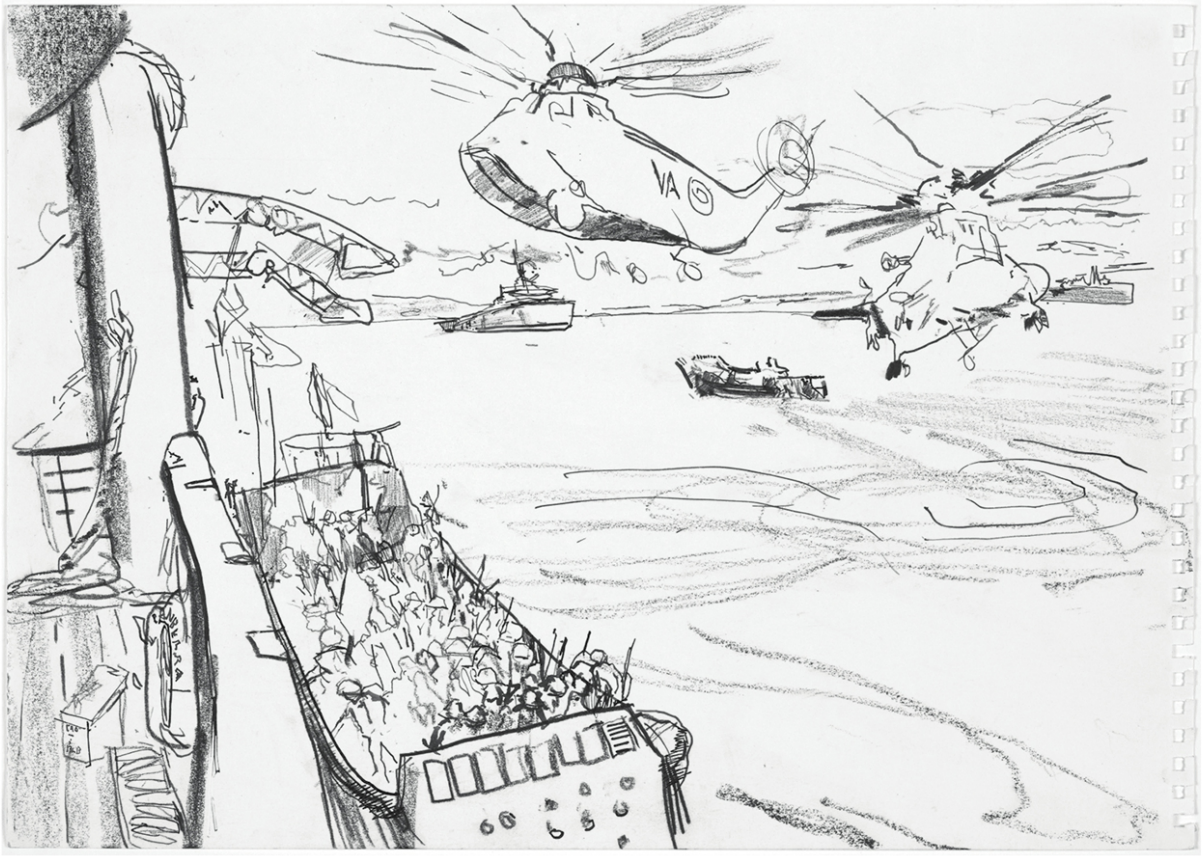


155 Marshall Arisman, *Reagan and Latin America*, 1984

Under Reagan's leadership, the CIA continued its covert war against communism across the globe, operating in Africa, Asia, certain Latin American countries and Iran, with the President publicly stating in a 1982 speech to the British Parliament at the Palace of Westminster that communism would end up 'on the ash heap of history'. A Marshall Arisman (1938–2022) editorial illustration from 1984, titled *Reagan and Latin America*, shows a gleeful Reagan holding a lit match to a fuse, a person in anguish next to him.**[155]** This painterly and manically disturbing image bears the influence of the portraiture work of both the 17th-century Spanish painter Diego Velázquez and the 20th-century British painter Francis Bacon. Reagan also proved to be a rich subject for many political cartoonists, with authors Carew Papritz and Russ Tremayne editing a collection of such Reagan-oriented commentary titled *Reagancomics: A Cornucopia of Cartoons on Ronald Reagan* in 1984.

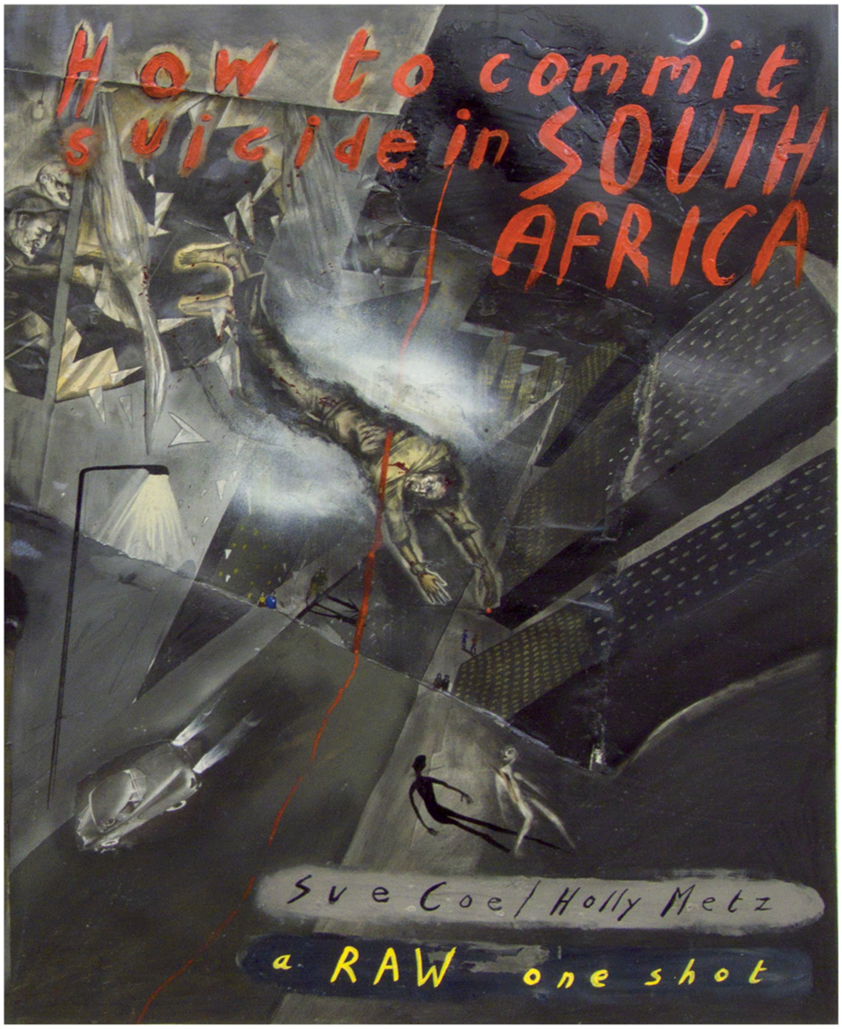
Margaret Thatcher was elected the United Kingdom's first female Prime Minister in 1979. She immediately befriended Ronald Reagan and, following an Argentinian invasion of the Falkland Islands in 1982, she made the decision to declare war on its military junta. The visual coverage of this war saw the resurgence of illustration over photography, serving a function ‘to observe and report’ that had originated far earlier in such conflicts as the American Civil War. More recently, the Vietnam War had shown that open media access to the theatre of conflict could fuel anti-war sentiment back home, so there was strict control on the number of photographers and journalists permitted to enter the Falklands conflict zone. The seasoned photojournalist Don McCullin was blocked from recording the war – he later found out that this was not because of the nature of the pictures that he might take, but was due to an innocuous administrative decision taken by the Royal Navy, which had already allocated its available press slots. However, there was still a need for official war artists, such as the illustrator Linda Kitson, whose published reportage drawings now serve as a record of the war in the Falklands. In Kitson’s drawing of disembarking troops, she vibrantly captures the theatre of war at first hand, the urgency of her pencil marks reflective of the intensity of recording a live conflict, with oneself directly in harm’s way.[156]

Thatcher joined Ronald Reagan in becoming an easy target for leading press cartoonists such as Steve Bell (b. 1951), with his ‘Maggie’s Farm’ series, Gerald Scarfe (b. 1936) and Ralph Steadman (b. 1936), who had previously covered Richard Nixon’s election campaign as well as providing illustrations for Hunter S. Thompson’s novel *Fear and Loathing in Las Vegas* (1971). Steadman’s splattered ink work bore the hallmark of a great draughtsman, coupled with the influence of the paintings of Francis Bacon, who at times would literally throw paint from a distance onto his canvas to impart a raw energy to the image he was creating. In addition, Reagan and Thatcher featured regularly in the British satirical current events puppet show *Spitting Image*, created by Peter Fluck and Roger Law (otherwise known as Luck & Flaw) and first broadcast in 1984. The programme, which ran to eighteen series, was essentially a moving, 3D illustrative cartoon – a throwback to the acerbic caricature and lampooning genre of James Gillray, George Cruikshank and Thomas Rowlandson in the 18th and 19th centuries, coupled with the puppet-show antics of the British ‘Punch & Judy’ seaside show. When *Spitting Image* was screened in America, President Reagan, fearing public mockery and damage to his reputation, called NBC in person to demand that it be taken off the air immediately.



156 Linda Kitson, *Disembarking Troops to San Carlos Settlement*, Conté crayon on paper, 1982

On the African continent, Zimbabwe saw the end of white minority rule with the appointment of Canaan Banana as President in 1980, succeeded by Robert Mugabe in 1987. An ex-school teacher who had become a Marxist freedom fighter, Mugabe grew into a despotic dictator who was eventually forced to resign, placed under house arrest and accused of widespread human rights violations. Mugabe's rise and fall would be covered by many international cartoonists, who did not pull their punches when describing his despotic and toxic rule. In direct contrast, in South Africa, Nelson Mandela, a lawyer and anti-apartheid revolutionary, would eventually be released in 1990 after twenty-seven years as a political prisoner, becoming the country's first democratically elected President in 1994. Many international illustrated stamps were issued to celebrate Mandela's commitment to his cause, such as a series of five 'anti-racism' stamps that were issued by the Kenyan government in 1978. Mandela's fellow South African, the Black activist Steve Biko, who was tortured and subsequently murdered by the white apartheid regime there, became the subject of Holly Metz and Sue Coe's illustrated book *How to Commit Suicide in South Africa* (1983), designed by Art Spiegelman and Françoise Mouly.**[157]** On the front cover of the book, through urgent, expressionistic mark-making and a monotone and blood-red colour palette, Coe presented an unambiguous condemnation of the apartheid system.


How to commit suicide in SOUTH AFRICA
Sue Coe / Holly Metz
a RAW one shot

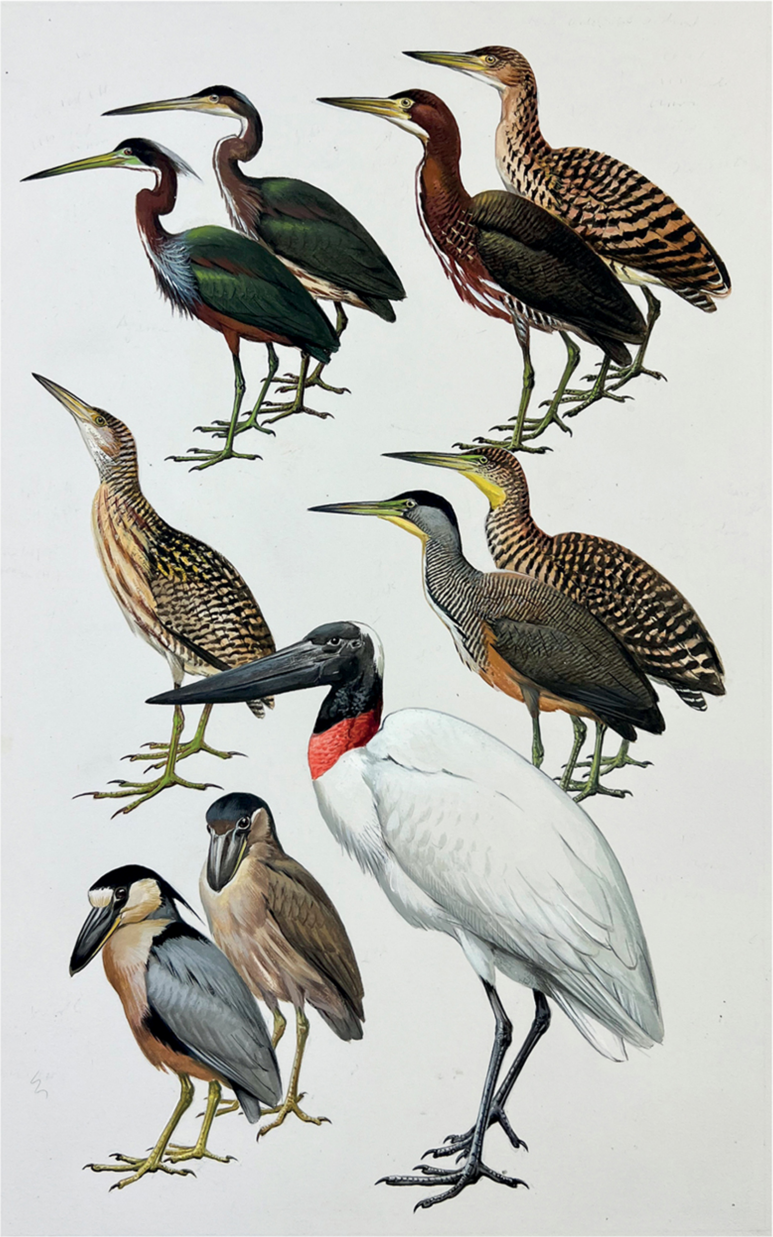
157 Sue Coe and Holly Metz, *How to Commit Suicide in South Africa,* illustrated by Sue Coe, 1983

Habitat Destruction and Activist Illustration

The organization Greenpeace was founded in Vancouver, Canada, in 1971, following a 1970 benefit concert supported by folk singer Joan Baez, and quickly became a presence in India, French Polynesia, New Zealand, Scandinavia and Great Britain, and eventually globally. With its rainbow logo, and a focus on environmental activism, its goal was 'to ensure the ability of the earth to nurture life in all its diversity'. In the many illustrated campaign posters for Greenpeace, one can see its focus on the plight of polar bears, seals, whales, fish, monkeys and birdlife, as well as issues of deforestation and climate change. Environmental subjects had also entered children's fiction, with the British illustrator Michael Foreman's groundbreaking book *Dinosaurs and All That Rubbish* (1972). In parallel with Greenpeace, the WWF promoted a similar cause through illustrated posters such as *Man Needs Rain Forests Too* (1982) by Tom Eckersley. In this poster, Eckersley used clear, easy-to-read shapes to convey the message of the campaign, deftly linking a monkey with the text below it by use of its pointing finger on a dramatic diagonal travelling downwards through the picture plane.

Botanical and natural history illustrators began to focus on contextualizing animals, insects and plants within their natural habitats, thus visualizing a link between their territory and their future survival. These included Barbara Nicholson (1906–78), whose book *Plants of the British Isles* came out in 1982, Michael Roberts (b. 1945), an arachnological illustrator who published the *The Spiders of Great Britain and Ireland Volume 1* in 1985, and David Measures (1937–2011), an illustrator who drew in-situ, using pencil sketches and watercolours to reflect his direct observations of such insects as butterflies in flight. Another key influence was the prolific American ornithological illustrator Roger Tory Peterson (1908–96), who was seen as one of the inspirations behind the 20th-century environmental movement, and the inventor of the modern 'field guide'. Peterson showed a phenomenal commitment to large-scale illustration projects, often involving additional illustrators, that would prove to be important and lasting records of certain bird populations. These include his book *A Field Guide to Mexican Birds – Field Marks of all Species found in Mexico, Guatemala, Belize (British Honduras), El Salvador*, published in 1973, and *Field Guide to the Birds of Eastern and Central North America*, commissioned by the National Audubon Society and published in 1978.**[158]**

Illustration, again, proved important in raising urgent funds for a large human population under very real threat of starvation. The Ethiopian famine (1983–85), which occurred under a communist government, led to over a million deaths. To raise funds for those who were starving, the musicians Bob Geldof and Midge Ure swiftly wrote the charity song 'Do They Know It's Christmas?' in 1984, performed by a collective of popular musicians under the banner Band Aid and packaged with an illustrated collage sleeve by British Pop artist Peter Blake – it sold 3 million copies that year and was followed in 1985 by the global, live musical fundraising event, Live Aid. Blake's design, though striking in its use of the juxtaposition of privileged white Victorian children with a malnourished African child, could in retrospect be interpreted as reinforcing stereotypes that instigate in the audience what would in time be disturbingly termed 'compassion fatigue'.



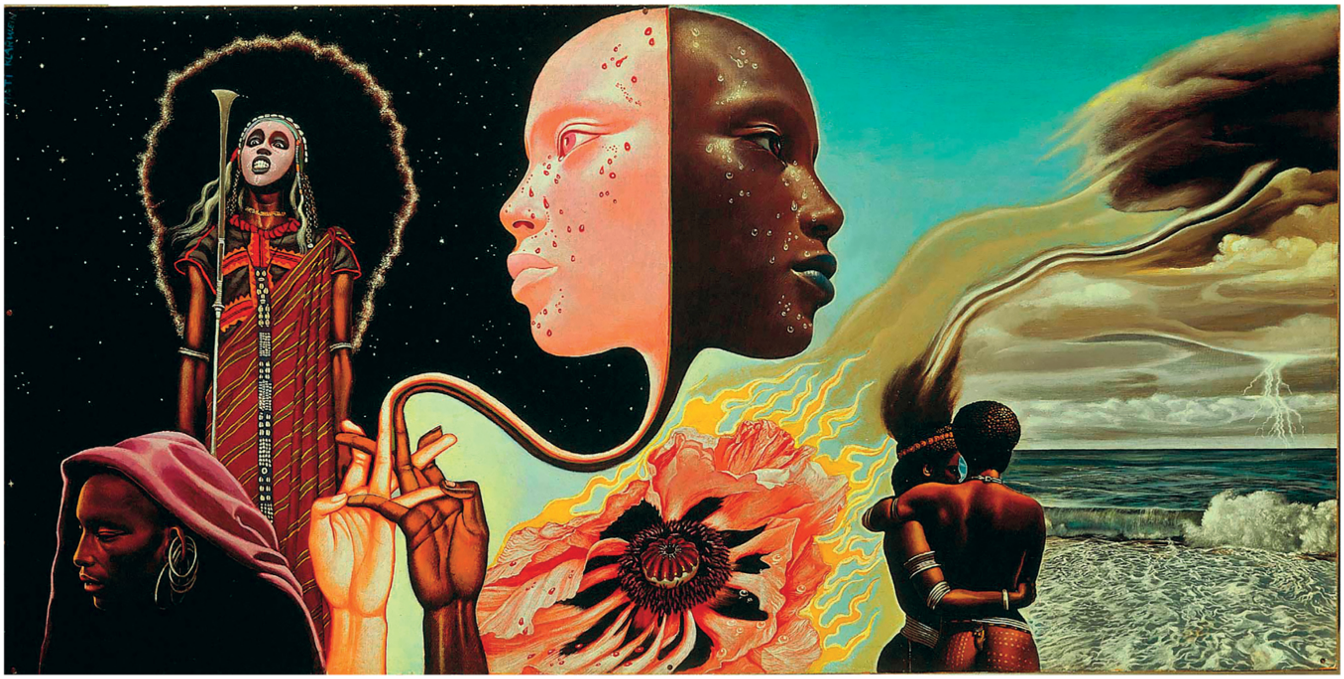
158 Roger Tory Peterson, *Long-legged Wading Birds,* watercolour and gouache illustration from *A Field Guide to Mexican Birds*, 1973

Multiculturalism, Music and a New Youth Culture

From the end of the 1960s counterculture, society evolved again in the 1970s into smaller, more factionalized groups. While Black communities largely remained confined to certain city districts, with limited social mobility, music, in the form of disco and later electronic dance music, provided a binding force for Black, Latino, Asian and white people alike. It emitted a joyous optimism, accompanied by flamboyant, upbeat fashions. And now that anti-gay legislation had been tackled and in part dismantled – in particular by the gay rights activist Harvey Milk (1930–78) before his tragic assassination in November 1978 – the gay and lesbian communities in Europe and America began to openly attend dedicated venues. Particular fashions quickly became connected with these more liberal lifestyles, and such clothing as crop tops, flares, jumpsuits and platform shoes entered an ongoing cycle of fashion, celebrated and progressed by many fashion illustrators.

Music continued to have a huge influence over how young people lived, and the accompanying album art became a key component in this, as well as a dominant force in visual culture during this era. Jamaican music, imported by British Caribbean communities, had bled into British culture, with illustrated album artwork conjoining with various genres of music to provide space for a Black voice – first with ska (1950s), then rocksteady (1960s) and reggae (late 1960s–1970s), a genre in which Bob Marley and the Wailers would emerge as leaders in the field. Their live release, *Babylon by Bus* (1978), was illustrated and designed by the Jamaican creative practitioner Neville Garrick (1950–2023).

Alongside Marley, prominent African American musicians chose to feature illustration work on their releases. For instance, James Brown's *There It Is* (1972) was illustrated by Abdul Rahman, featuring multiple portraits of Brown on both the front and back. The Chicago-based musician Curtis Mayfield released *There's No Place Like America Today* (1975), illustrated with a photograph taken by Margaret Bourke-White (1904–71) and hand-tinted by the airbrush illustrator Peter Palombi. This cover showed a line of impoverished African Americans in a benefit queue, fiercely juxtaposed against a large billboard advert featuring a beaming, well-clothed and healthy white family in a brand-new car. Stevie Wonder, who had been a child star with Motown Records, began to make more socially conscious albums, including *Innervisions* (1973), which was illustrated by Efram Wolff, using a modernist African aesthetic reminiscent of the work of the American painter Aaron Douglas (see Chapter 5).



159 Abdul Mati Klarwein, album cover for Miles Davis's *Bitches Brew*, 1970

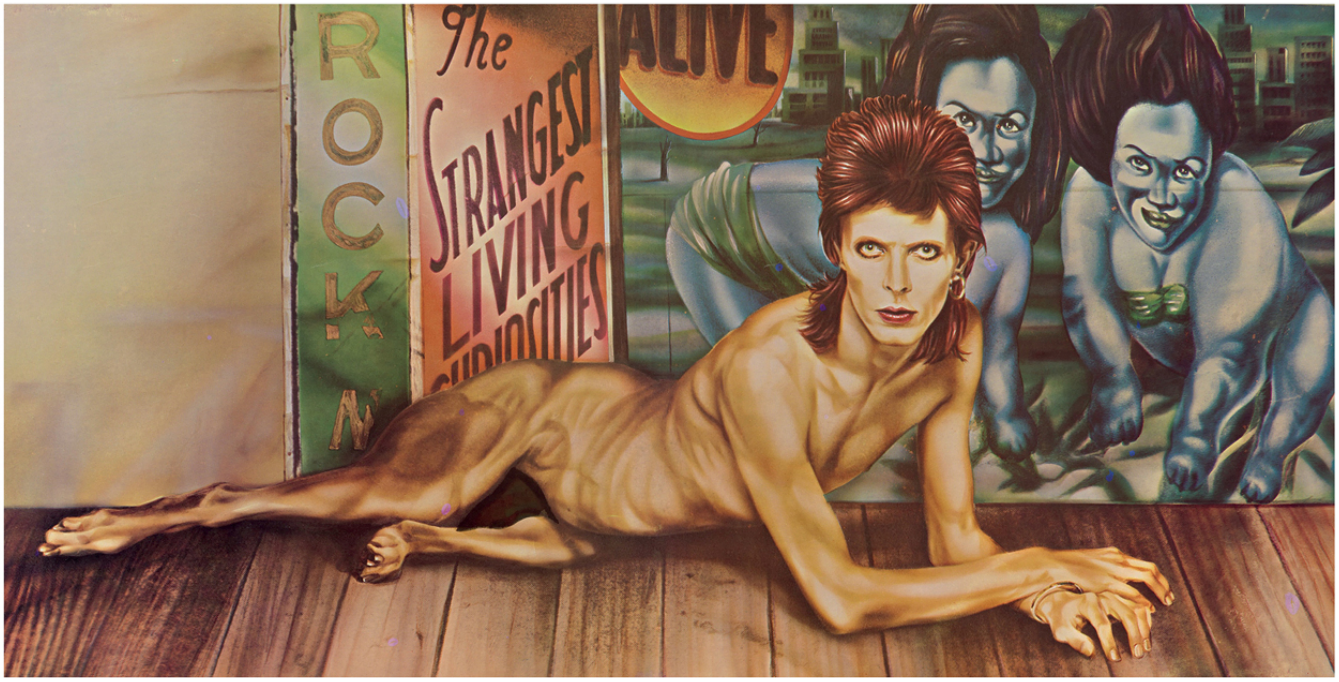
Miles Davis, the star jazz musician who created many new eclectic styles of music, issued *Bitches Brew* (1970) and *Live-Evil* (1971), illustrated with the work of French painter Abdul Mati Klarwein (1932–2002). In this double-gatefold album cover for *Bitches Brew*, Klarwein drew a direct connection with Africa in order to help promote the music to a young Black audience.**[159]** Davis also commissioned illustrations by the African American artist Corky McCoy for his releases *On the Corner* (1972), *In Concert – Live at Philharmonic Hall* (1973), *Big Fun* (1974) and *Water Babies* (1976). Davis met McCoy in New York City when McCoy was working as an artist there – they became friends and shared an apartment together on West 77th Street. Again, Davis intentionally chose McCoy to illustrate his four album releases so as to connect his music to the younger generation of African Americans by reflecting the 'ghettodelic' nature of life on the streets of New York City and elsewhere. In a parallel process, in Nigeria, the musician and political activist Fela Kuti's *Why Black Man Dey Suffer* (1971) was illustrated by Grace Okotie-Eboh Oduro, using a naïve, hand-painted style that achieved a raw immediacy connecting to the driving rhythms and cyclic chants in the music.

The rock bands of the 1960s either disbanded or became the supergroups of the 1970s, often with illustrated artwork created by the London design group Hipgnosis. The group's founders, Storm Thorgerson and Aubrey 'Po' Powell, had befriended the members of Pink Floyd, who commissioned them to design one of their first album covers. Hipgnosis progressed to specializing in high-quality music packaging, such as Pink Floyd's *The Dark Side of the Moon* (1973), a musically luscious yet lyrically bleak, existential critique of 1970s national identity in England, illustrated by George Hardie (b. 1944). He designed a clean, graphic cover inspired by Isaac Newton's prism splitting white light into separate colour bands, with a heartbeat on the inside, an idea provided by the band's co-frontman Roger Waters. Other illustrators who worked on Hipgnosis projects included Humphrey Ocean (b. 1951), a musician and illustrator who created the Realist, hand-drawn artwork for 10cc's *The Original Soundtrack* (1975) and Pink Floyd's *A Nice Pair* (1973), and Colin Elgie, who produced artwork for releases by 10cc, Wings, Pink Floyd and Genesis.

Pink Floyd followed *The Dark Side of the Moon* with *Wish You Were Here* (1975), *Animals* (1977) and *The Wall* (1979), the artwork for the latter no longer involving Hipgnosis but rather the work of illustrator, animator and cartoonist Gerald Scarfe. His illustration became a central element to the gatefold double album sleeve design and, later, the accompanying film and animation, as well as the band's live stage show.

These years also saw the rise of the 'rock opera', the first being *Tommy* by the Who. After its initial release in 1969 as a double album, illustrated by Mike McInnerney, in 1972 the Who released a version in collaboration with the London Philharmonic Orchestra, which carried a richly illustrated booklet with work by eleven leading illustrators, including Mark English (1933–2019), Alex Gnidziejko (b. 1943) and Robert Grossman (1940–2018). Roger Dean (b. 1944) also became renowned for his airbrushed illustration album cover work for British bands such as the Afro-funk band Osibisa, Asia and the progressive rock band Yes, as well as creating the logo for Richard Branson's

Virgin Records in 1972. Dean made striking, fantasy-based illustrations that bore the influence of Surrealism and fantasy art, with flying elephants, brightly coloured dragons and sci-fi worlds that included floating islands.



160 Guy Peellaert, gatefold cover for David Bowie's *Diamond Dogs*, 1974

Key solo artists also used illustrators to help them connect with their audiences, including Elton John, one of the biggest box-office stars of the 1970s and beyond, and David Bowie, who changed his persona with every shift of musical direction. Elton John collaborated with illustrators Alan Aldridge and Harry Willock on the artwork for *Captain Fantastic and the Brown Dirt Cowboy* (1975), resulting in fantastical imagery that in turn had been inspired by the Dutch Renaissance painter Hieronymus Bosch's triptych *The Garden of Earthly Delights* (1490–1500). The gatefold cover featured Elton John and the band surrounded by fantastical animals and humans that seemed to belong to a world derived from traditions in classic British children's literature.

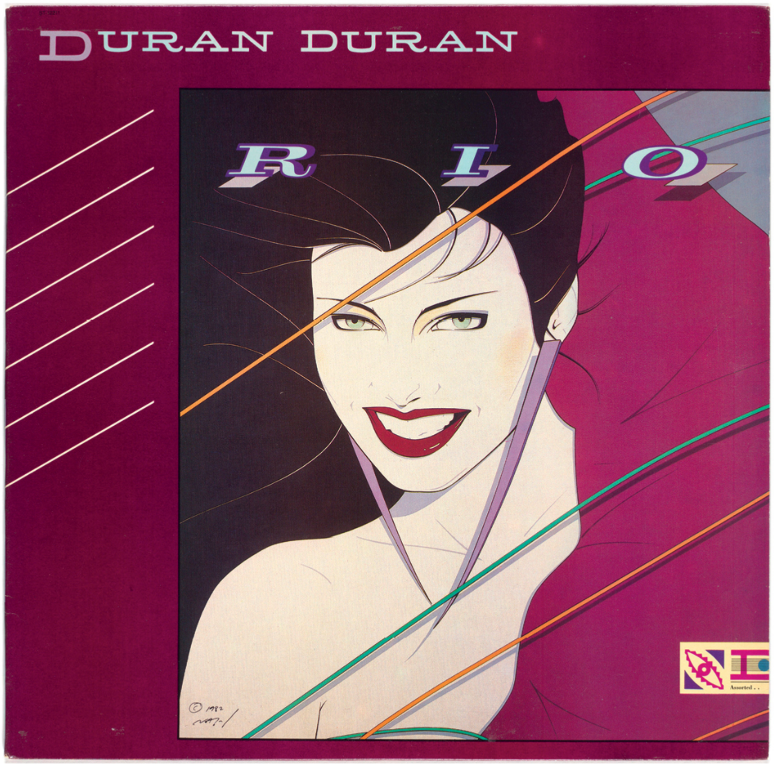
David Bowie used illustration for many of his album covers, such as *The Man Who Sold the World* (1970), illustrated by Mike Weller, *Diamond Dogs* (1974), illustrated by Guy Peellaert, and *Scary Monsters (and Super Creeps)* (1980), illustrated by Edward Bell. **[160]** For the featured artwork for *Diamond Dogs*, Peellaert, who had previously founded and illustrated an erotic comic book called *The Adventures of Jodelle* (1966) with the writer Pierre Bartier, created a disturbing 'Sphinx' portrait of Bowie, half-man, half-dog, in a sci-fi image that points to the concept-driven, dystopian music within. The gatefold format extends the surprise of half of Bowie's body belonging to a dog. Peellaert built the image from a photographic collage, using a pre-existing portrait of Bowie by Terry O'Neill and adding to it with colour. Bowie continued to work closely with creatives in packaging his albums throughout his career, using such releases to explore and communicate aspects of his identity through androgyny, transvestism, bisexuality and fashion-related stylistic shifts.

The Sex Pistols led the charge in igniting the punk scene in Britain, their records packaged with assemblages of collaged photos and 'kidnap note' lettering, designed by Jamie Reid (1947–2023), and their deliberately provocative and offensive performance and interview style. Punk was later described by Factory Records' influential designer Peter Saville as a '*coup d'état*', arriving in 1976 with a swagger and an active disregard for authority. It challenged the excesses of the afore-mentioned supergroups, as well as the state of the nation and poor career prospects for the young.

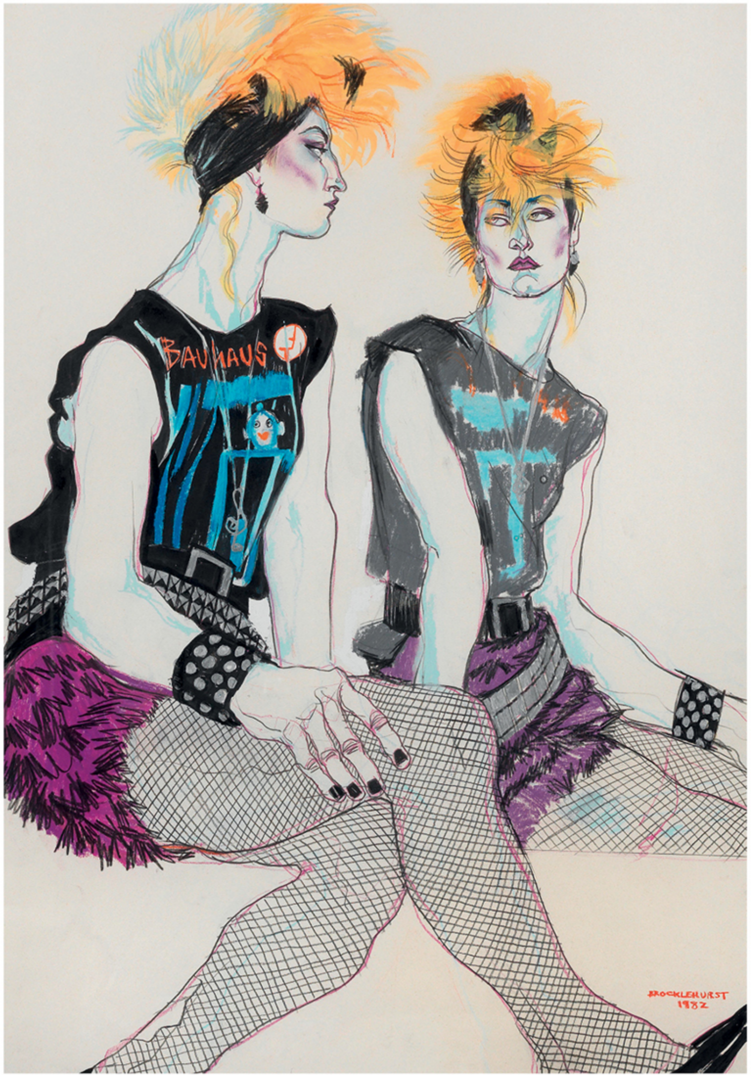
Many other punk 'garage bands' formed, employing a DIY aesthetic to both their music and its packaging, using stencilling, photocopying and creating artwork in monotone. Punk eventually imploded in a flurry of anger, mutating into the politically focused Anarchy punk movement, led by bands such as Crass, Conflict, Flux of Pink Indians and Discharge, the latter using a 1932 image by John Heartfield – a dove impaled on a dagger – for their 1981 EP *Never Again*. Illustrations connected with all of these bands flowed onto T-shirts, leather jackets, bondage trousers and a myriad of other items, with the fashion illustrator Jo Brocklehurst (1935–2006) masterfully capturing this aesthetic in her large, vibrant portraits of punks and goths.**[162]**

New Wave music, in parallel with Anarchy punk, grew in popularity, with releases, such as Duran Duran's *Rio* of 1982. Patrick Nagel (1945–84) collaborated with the British graphic designer Malcolm Garrett to create a clean, slick look to the album, completely at odds with the brash DIY aesthetic of punk, using water-based acrylic paint to achieve hyper-flat areas of colour, and hard, geometric shapes and lines.**[161]** Other New Wave bands used illustrators for their releases such as Ray Smith, David Band and Lo Cole, and even the Pop artist Robert Rauschenberg, who was commissioned by Talking Heads.

Second-wave feminism flourished in the 1970s, with the first issue of *Ms.* magazine appearing in America in 1972, co-published by journalist and activist Gloria Steinem, with a cover featuring a now iconic illustration by Miriam Wosk (1947–2010) based on the Hindu goddess Kali with eight blue hands holding objects symbolizing the multi-tasking pressures that women faced. Later covers included one bearing an illustration of the cartoon character Wonder Woman drawn by Murphy Anderson (1926–2015), whose main client was DC Comics. Another ground-breaking feminist publication followed soon after: *The New Woman's Survival Catalog* of 1973 was compiled and edited by Kirsten Grimstad and Susan Rennie during an American road trip, gathering real stories and advice from women along the way. In Britain, the feminist magazine *Spare Rib* was launched in 1972.


DURAN DURAN
RIO

161 Patrick Nagel, album cover for Duran Duran’s *Rio*, 1982



162 Jo Brocklehurst, *Mirror Image*, acrylic, chalk, crayon, pencil and metallic pen on paper, 1982

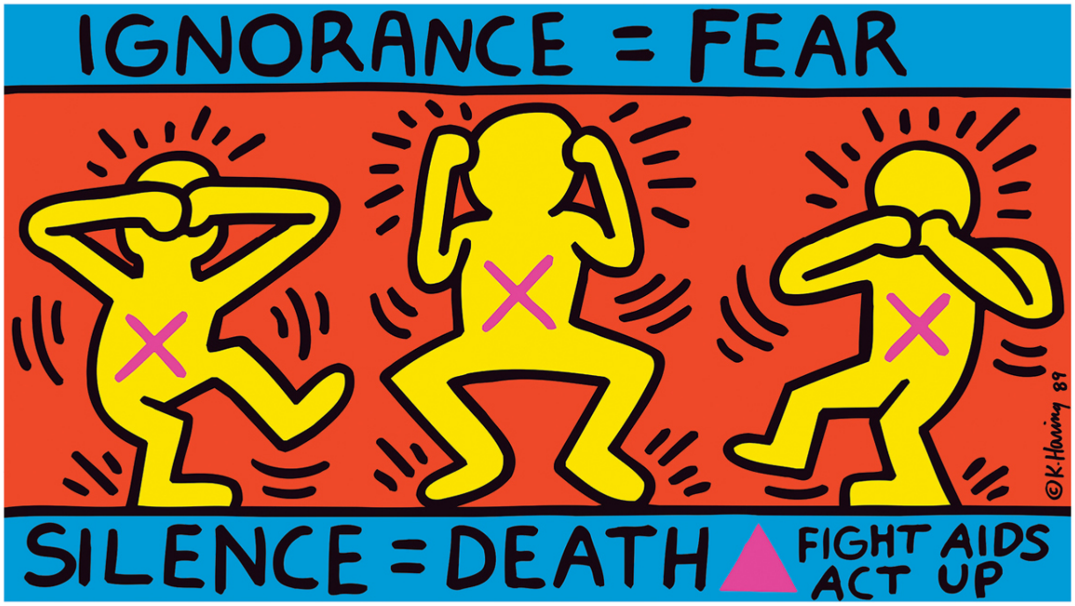
Fragmentations in Artistic Media

In the art world, and to some extent the art market, several groups challenged the dominance of the mainstream canon, which privileged white, male artists. A group of African American women began to make their mark. Lucille Malkia Roberts (1927–2010) and Betye Saar (b. 1926) were part of the Black Arts movement in the 1970s, mainly critiquing American racism, with Saar re-using racist visual stereotypes in her work, at times taken from illustrated advertising. Alma Thomas (1891–1978), an African American Expressionist painter and former school teacher who had taken part in Martin Luther King's March on Washington in 1963, became, in 1972, the first African American woman to have a solo exhibition at New York's Whitney Museum of American Art. Thomas was part of the Washington Color School and featured in Mary Beth Edelson's illustrative, collaged poster *Some Living American Women Artists* (1972).

Graffiti art became an entry point for some fine artists in this era, including two key American practitioners: Keith Haring (1958–90) and Jean-Michel Basquiat (1960–88).

Haring, rising from the New York City graffiti subculture of the 1980s, actively and intentionally blurred the line between illustration and art, and succeeded in both, his distinctive style evident in *Ignorance = Fear* of 1989, one of a group of works in which he sought to promote a vigilant dialogue about HIV/AIDS, a condition that he would sadly himself die of.**[163]** This viral infection had surfaced in the 1980s, hitting the creative community hard. Initially, it evidenced itself in the male gay community, but quickly appeared in the heterosexual population, and became a pandemic on an international scale – by 2018, it had become the cause of approximately 32 million deaths worldwide.

Haring's friend and contemporary Jean-Michel Basquiat, an African American with Haitian and Puerto Rican ancestry, also rose into the higher echelons of the American art world via the same graffiti-inspired route. Having been hospitalized as a child after being hit by a car while playing in the street, he had developed an interest in the illustrated medical manual *Gray's Anatomy*. He started his art career by selling small-scale artworks on the streets of Manhattan and graffitiing on the New York City Subway, collaborating with his fellow graffiti artist Al Diaz under the tag 'SAMO'. The partnership ended in 1979, and Basquiat went on to become a central figure in the Neo-Expressionist movement, and collaborated for a short while with Andy Warhol.

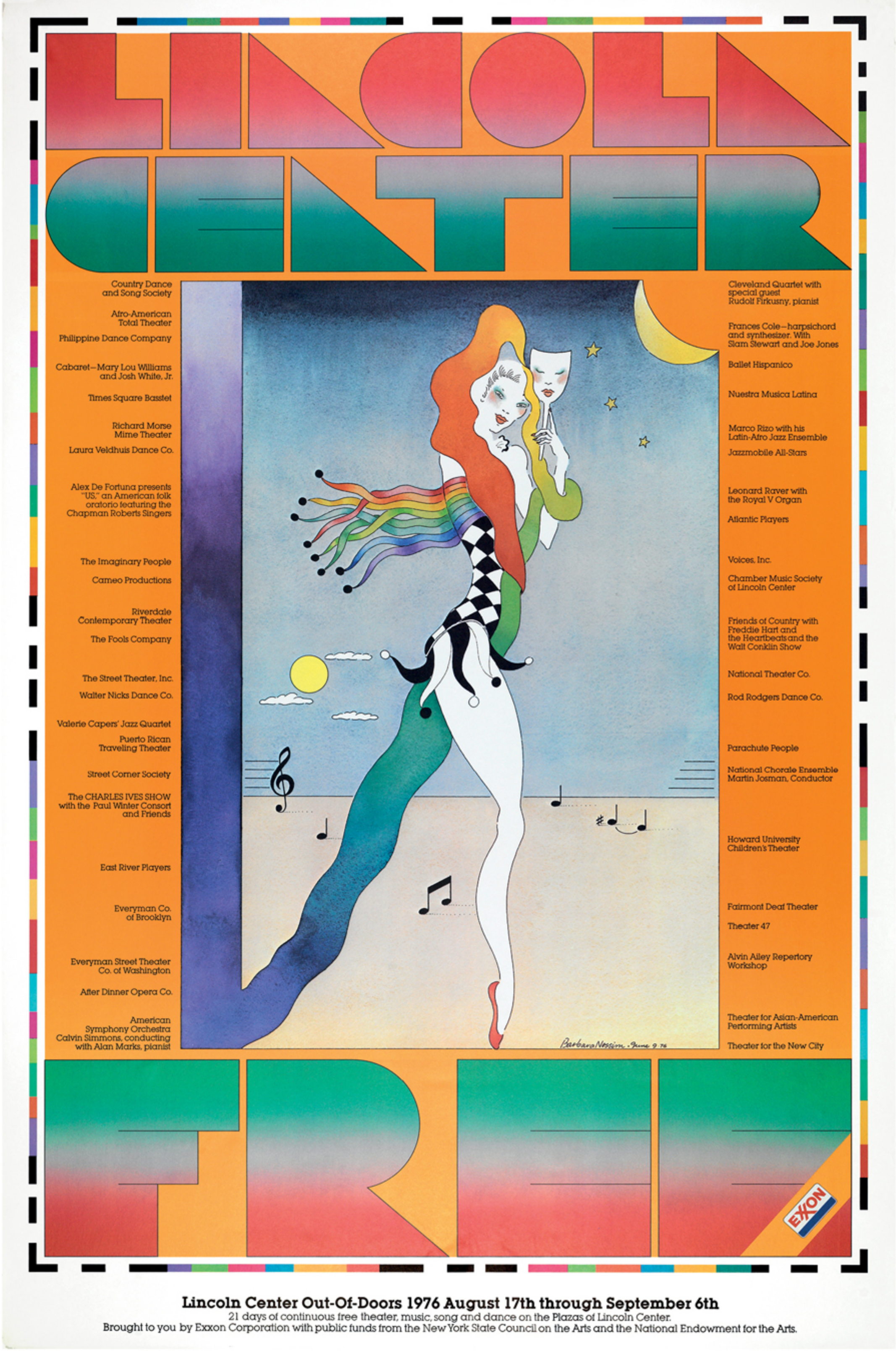


163 Keith Haring, *Ignorance = Fear*, offset lithograph poster, 1989

Advances in Digital Art, Film and Publishing

Steve Jobs and Steve Wozniak launched the Apple Macintosh 128k home computer in 1984, with digital illustration software such as MacPaint and SuperPaint. This software program was created by Bill Atkinson in 1984, and though visually crude by modern standards, it enabled one to create imagery in a 'What You See Is What You Get' format (called WYSIWYG) that could also be 'cut and pasted' into other digital pages.

With the digital era – and digital art – advancing, though yet to gain market prominence, American illustration was mainly dominated by Realists, Neo-Surrealists and Neo-Expressionists, who painted and drew to a high level of skill, working across the many genres of commercial activity. There was a wide variety of visual languages that key illustrators individually became renowned, and thus commissioned, for.


LINCOLN
CENTER
Country Dance and Song Society
Afro-American Total Theater
Philippine Dance Company
Cabaret—Mary Lou Williams and Josh White, Jr.
Times Square Basstet
Richard Morse Mime Theater
Laura Veldhuis Dance Co.
Alex De Fortuna presents "US," an American folk oratorio featuring the Chapman Roberts Singers
The Imaginary People
Cameo Productions
Riverdale Contemporary Theater
The Fools Company
The Street Theater, Inc.
Walter Nicks Dance Co.
Valerie Capers' Jazz Quartet
Puerto Rican Traveling Theater
Street Corner Society
The CHARLES IVES SHOW with the Paul Winter Consort and Friends
East River Players
Everyman Co. of Brooklyn
Everyman Street Theater Co. of Washington
After Dinner Opera Co.
American Symphony Orchestra Calvin Simmons, conducting with Alan Marks, pianist
Cleveland Quartet with special guest Rudolf Firkusny, pianist
Frances Cole—harpsichord and synthesizer. With Slam Stewart and Joe Jones
Ballet Hispanico
Nuestra Musica Latina
Marco Rizo with his Latin-Afro Jazz Ensemble
Jazzmobile All-Stars
Leonard Raver with the Royal V Organ
Atlantic Players
Voices, Inc.
Chamber Music Society of Lincoln Center
Friends of Country with Freddie Hart and the Heartbeats and the Walt Conklin Show
National Theater Co.
Rod Rodgers Dance Co.
Parachute People
National Chorale Ensemble Martin Josman, Conductor
Howard University Children's Theater
Fairmont Deaf Theater
Theater 47
Alvin Ailey Repertory Workshop
Theater for Asian-American Performing Artists
Theater for the New City
Barbara Nessim · June 9 '76
FREE
EXXON
Lincoln Center Out-Of-Doors 1976 August 17th through September 6th
21 days of continuous free theater, music, song and dance on the Plazas of Lincoln Center.
Brought to you by Exxon Corporation with public funds from the New York State Council on the Arts and the National Endowment for the Arts.

164 Barbara Nessim, Lincoln Center Out-Of-Doors festival poster, 1976

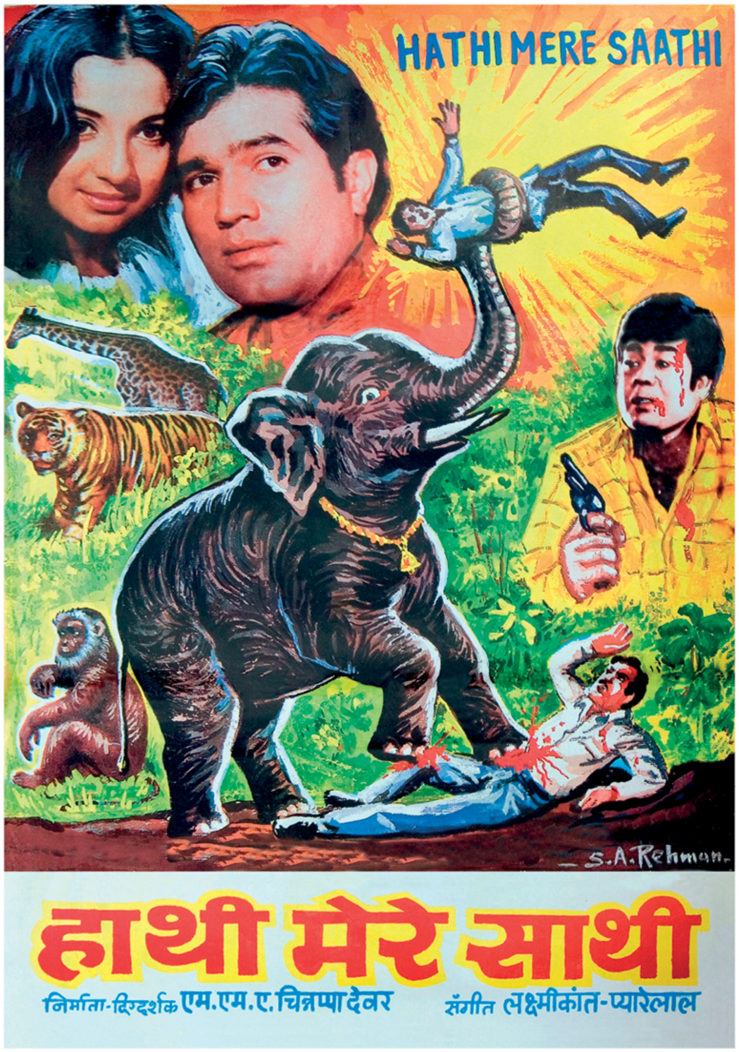
Editorial-focused practitioners of this time included Gary Panter (b. 1950), who took a punk aesthetic and expanded from that into many areas of his practice, and Guy Billout

(b. 1941), born in France and living in America, who was influenced by the Belgian illustrators Jean-Michel Folon (1934–2005) and Hergé, as well as by Japanese artistic practice. Billout's trademark was exquisitely crafted, long-running, Surrealist-style narratives for the magazine *Atlantic Monthly.* There was also Marshall Arisman, whose dark and expressive painterly illustrations captured a more disturbing narrative within American society, Brad Holland (b. 1943), who created intense painted worlds, and the Canadian illustrator Anita Kunz (b. 1956), who stylized the body with large-scale heads in hand-painted illustrations of celebrities and politicians. Her fellow Canadian, Vittorio Fiorucci (1932–2008), was an Italian-born multi-disciplinary illustrator who became renowned for his dynamic and colourful poster art.

Based in New York City, Barbara Nessim (b. 1939) made portraits of such musical stars as David Bowie, John Lennon and Dionne Warwick, and created editorial work for such publications as *Playboy* magazine. She also contributed illustration work for volume two of *The Beatles Illustrated Lyrics* (1971). Nessim's 1976 poster for a free outdoor concert at Lincoln Center in New York bears the influence of 1960s psychedelia as well as early 20th-century art, and interweaves type and image in an expert way, like a jigsaw puzzle that is nearly solved.**[164]** Also working with a distinctive visual language, Saul Steinberg (1914–99) created images such as *View of the World from 9th Avenue* (1976) for the *New Yorker* magazine, an illustration that remains highly popular in poster formats and shines out as a brilliant idea. However, it is now recognized that an image by John McCutcheon (1870–1949) titled *The New Yorker's Idea of the Map of the United States* for the *Chicago Tribune* (1922) pre-dated the Steinberg version.

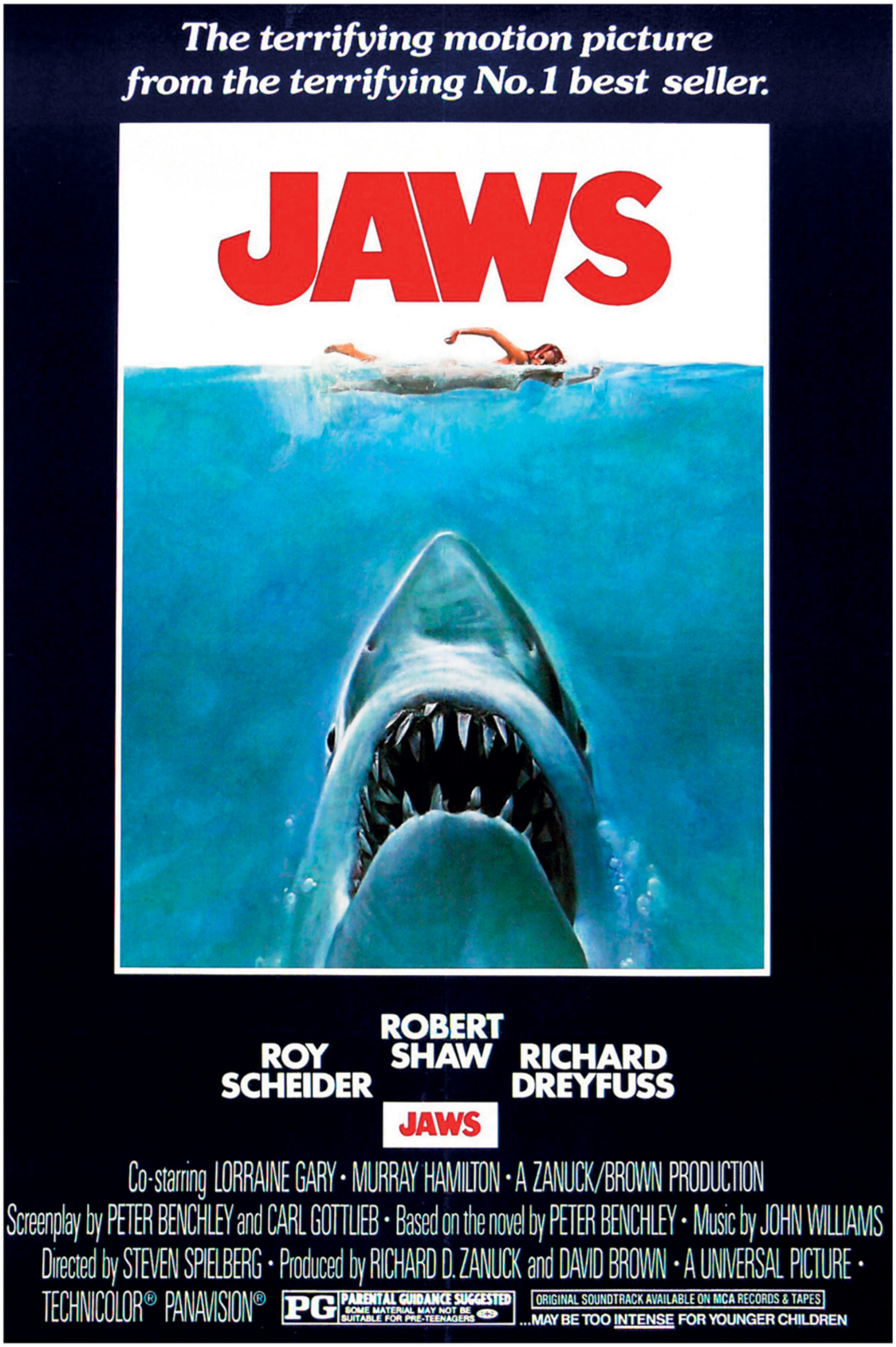
In the world of comics and graphic novels, Art Spiegelman (b. 1948) created the epic graphic novel *Maus*, serialized from 1980 to 1991, based around his parents' memoirs of the Holocaust. Frank Miller (b. 1957), known for his comic-book work for *Wolverine*, *Batman* and *Sin City*, continued to contribute to the rise of the darker-themed graphic novel. Also of note was Everett Kinstler (1926–2019), whose 'pulp-fiction' and comic-book work included *The Mask of Zorro*, though he also created portraits of eminent Americans.

In children's book publishing, there was an emergent African American voice, with practitioners such as John Steptoe, Jerry Pinkney (1939–2021) and Leo Dillon (1933–2012) in collaboration with his wife, Diane (b. 1933), all creating landmark children's literature publications.


HATHI MERE SAATHI
S.A.Rehman.
हाथी मेरे साथी
निर्माता-दिग्दर्शक एम.एम.ए. चिन्नप्पा देवर
संगीत लक्ष्मीकांत-प्यारेलाल

165 Film poster for *Haathi Mere Saathi*, 1971

The American film industry continued to commission illustrators to promote its releases, thus giving these practitioners international exposure. Their work was often based on actual film stills, depicted in a painted, photorealist style, and arranged in a multi-image format. Bob Peak (1927–92) illustrated the film release poster for Francis Ford Coppola's *Apocalypse Now* in 1979, the huge head of Marlon Brando as Colonel Kurtz looming above the Cambodian jungle; John Alvin (1948–2008) created the poster for the official release of Mel Brooks's *Young Frankenstein* in 1974; and Frank Frazetta (1928–2010), primarily a fantasy artist, created the film release poster for Clint Eastwood's *The Gauntlet* in 1977. These illustrators based their poster designs on a conglomeration of iconic film stills from these hugely popular releases.


The terrifying motion picture
from the terrifying No.1 best seller.
JAWS
ROY SCHEIDER
ROBERT SHAW
RICHARD DREYFUSS
JAWS
Co-starring LORRAINE GARY · MURRAY HAMILTON · A ZANUCK/BROWN PRODUCTION
Screenplay by PETER BENCHLEY and CARL GOTTLIEB · Based on the novel by PETER BENCHLEY · Music by JOHN WILLIAMS
Directed by STEVEN SPIELBERG · Produced by RICHARD D. ZANUCK and DAVID BROWN · A UNIVERSAL PICTURE ·
TECHNICOLOR® PANAVISION®
PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR PRE-TEENAGERS
ORIGINAL SOUNDTRACK AVAILABLE ON MCA RECORDS & TAPES
...MAY BE TOO INTENSE FOR YOUNGER CHILDREN

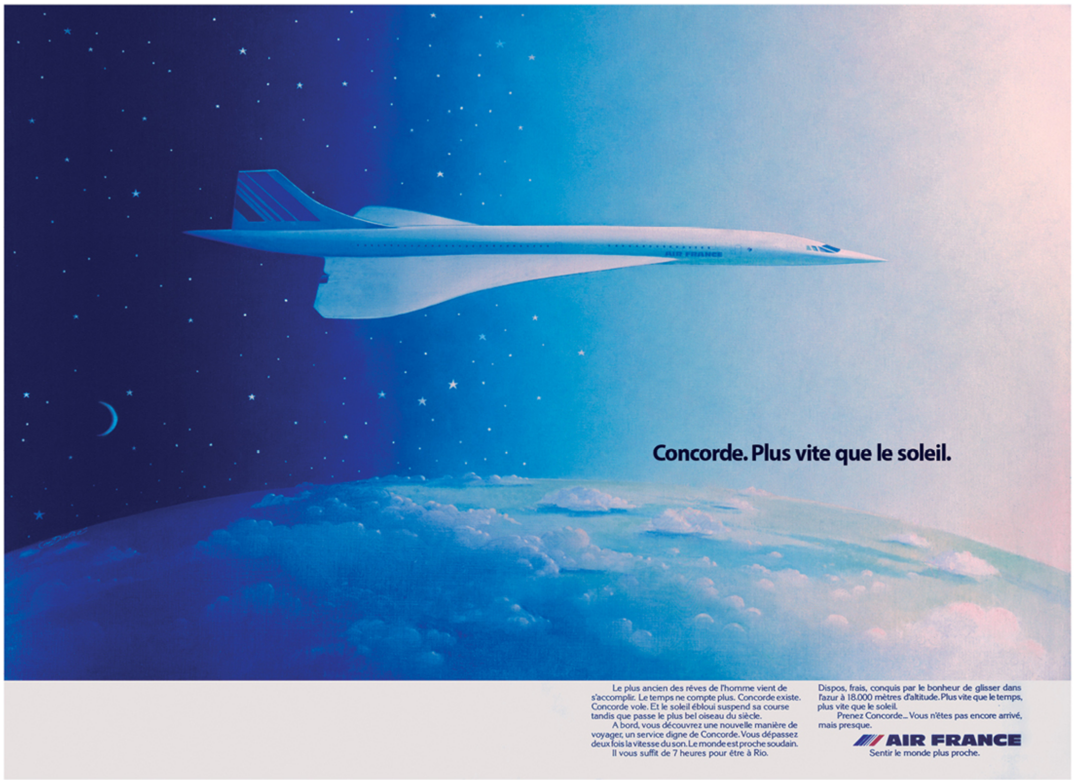
166 Roger Kastel, film poster for *Jaws*, 1975

The blockbuster *Jaws*, released in the US in June 1975, was promoted through the artwork of Roger Kastel (1931–2023).**[166]** His poster dedicates three quarters of the picture plane to the huge, scaled-up shark, the focus on its vertical trajectory and dagger-like teeth, set against the tiny female swimmer, unaware of the approaching killer behemoth. Also of note were Tom Jung (b. 1929), who designed the poster for the much-anticipated US release of *Star Wars* in 1977, and Drew Struzan (b. 1947), who created the poster for the official release of Ridley Scott's dystopian sci-fi classic *Blade Runner* in 1982, in collaboration with the film's art director, Syd Mead (1933–2019). Struzan's artwork for *Blade Runner* was brilliantly inventive, and his work and influence are discussed in more detail later in this book in the 'Concept Art for Film & Gaming' section.

In India, the film industry continued to grow in popularity, both nationally and internationally, now even reaching audiences in the Soviet Union, with films such as *Sachaa Jhutha* (1970), *Bobby* (1973) and *Sholay* (1975) successfully extending the emergent 'Bollywood' genre. The promotional material for these releases tended to focus on large, brightly coloured Realist depictions of the main stars, with dramatic vignettes from the films in the background. This poster for *Haathi Mere Saathi* (1971) juxtaposes the leading couple with the threats that they will have to overcome, protected from gun-toting assassins by an assortment of wild animals.**[165]**

In Europe, the French painter and illustrator Nicole Claveloux (b. 1940) created vividly dynamic work, continuing a 1960s-style psychedelic, Surrealist thread with her strong draughtsmanship and bright colours. Claveloux contributed to *Métal Hurlant* ('Shrieking Metal'), a French sci-fi comic anthology, as well as creating children's books and erotic artworks. Michel Dubré (b. 1942) was a key Realist- and Surrealist-influenced illustrator. Featured here is a painting used to promote Concorde, an engineering phenomenon that could fly faster than the speed of sound, depicted by Dubré in a photorealist style, the plane set way above the Earth in a 'supersonic' space.**[167]** Tomi Ungerer, another French painter and illustrator, was prolific in his output, producing 140 books for children and adults, including *Allumette – A Fable* (1974), a reworking of Hans Christian Andersen's tale *The Little Match Girl*.

In Great Britain, the American-born animator and film director Terry Gilliam (b. 1940) created humorously surreal short animations for *Monty Python's Flying Circus*, broadcast by the BBC from 1969 until 1974. His style complemented the absurdist comedy of Monty Python's members, who poked fun at British 'stiff upper lip' attitudes, quirky national traits and establishment figures.


Concorde. Plus vite que le soleil.
AIR FRANCE
Sentir le monde plus proche.

Le plus ancien des rêves de l'homme vient de s'accomplir. Le temps ne compte plus. Concorde existe. Concorde vole. Et le soleil ébloui suspend sa course tandis que passe le plus bel oiseau du siècle.

A bord, vous découvrez une nouvelle manière de voyager, un service digne de Concorde. Vous dépassez deux fois la vitesse du son. Le monde est proche soudain. Il vous suffit de 7 heures pour être à Rio.

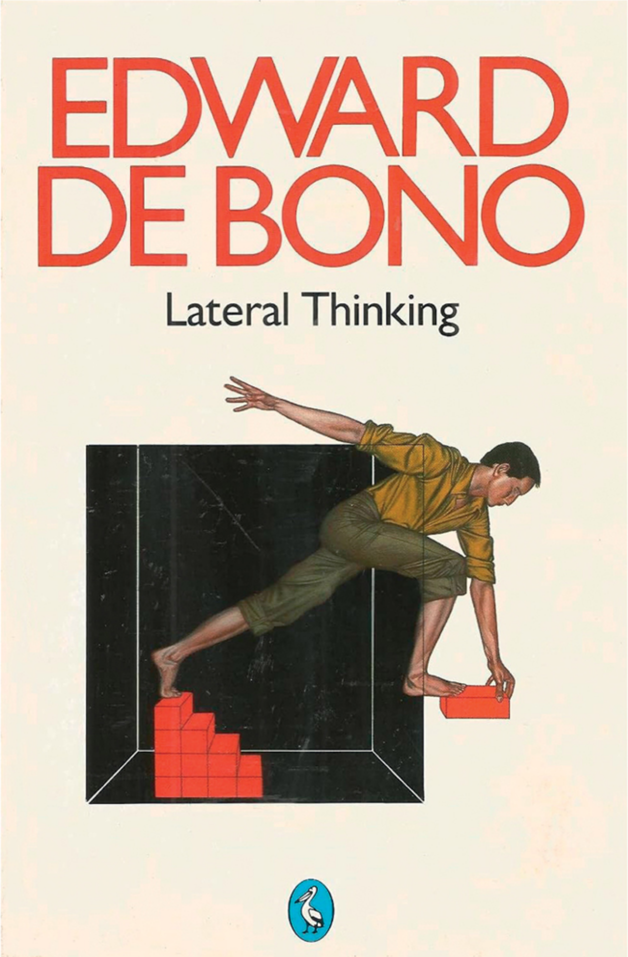
Dispos, frais, conquis par le bonheur de glisser dans l'azur à 18.000 mètres d'altitude. Plus vite que le temps, plus vite que le soleil.

Prenez Concorde... Vous n'êtes pas encore arrivé, mais presque.

167 Michel Dubré, Concorde. Plus vite que le soleil, advert for Air France featuring Concorde, 1976

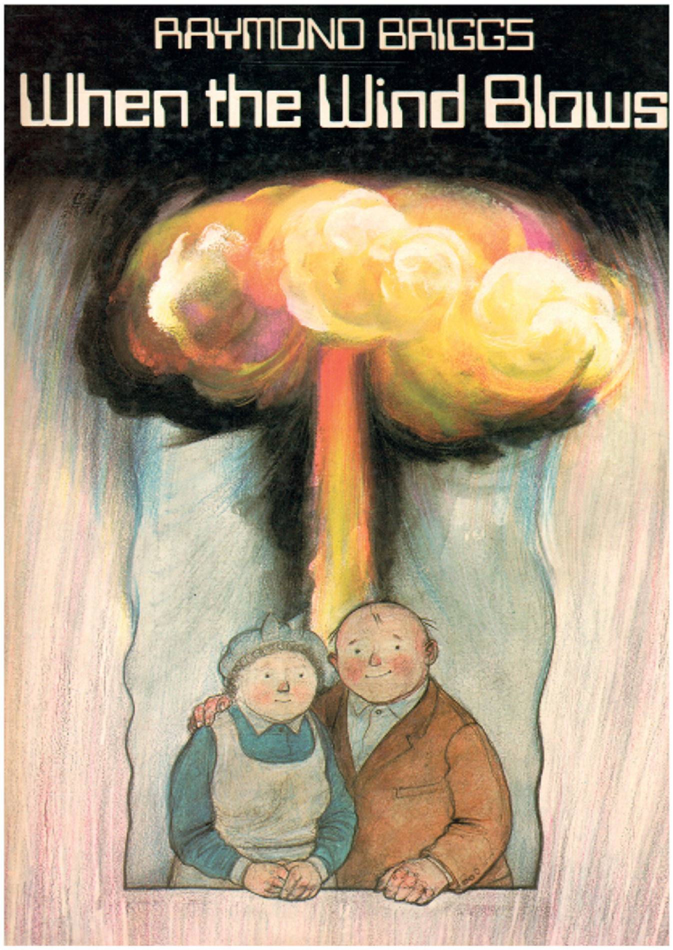
Within more mainstream British illustration, Robin Harris became known for his meticulously painted conceptual illustrations. For the cover of Edward de Bono's book *Lateral Thinking: A Textbook of Creativity*, published by Pelican Books in 1977, he combined his characteristically Realist style with a clever graphic treatment.**[168]** A male figure embodies 'lateral thinking', breaking free from prescribed boundaries into the open space on the cover. Other illustrators included Su Huntley and Donna Muir, who worked together to produce album covers, editorial work and stamps, and Ian Pollock (b. 1950), a prolific illustrator who created portraits for editorial outlets as well as comic-book versions of *King Lear* and other Shakespeare plays. Two prolific illustrators were Peter Till (b. 1945), with an editorial specialism, and Peter Brookes (b. 1943), a cartoonist for editorial formats. There was also Glynn Boyd Harte (1948–2003), who drew buildings and still-life subjects for editorial, and Chloë Cheese (b. 1952), who specialized in food illustration, both using coloured pencils to create their illustrations.

Also of note were Christopher Brown (b. 1953), who had formerly been an assistant to Edward Bawden and who used coloured pencils and printmaking extensively in his commercial illustration work, Linder Sterling (b. 1954), known for her controversial collage work inspired by Dada and Hannah Hoch, and Raymond Briggs (1934–2022), illustrator of the wordless *The Snowman* (1978) and the graphic novel *When the Wind Blows* (1982).**[169]** *The Snowman* became a phenomenally successful pencil-drawn animation in 1982, directed by Diane Jackson – over 3,000 pencils were used to make 200,000 drawings for the short animation. Briggs's cover for *When the Wind Blows* plays on the image of a trusting elderly couple completely at odds with the nuclear conflict that they are unwittingly exposed to, with only a simple 'home survival' instruction booklet to protect them from the blast and ensuing radiation poisoning.



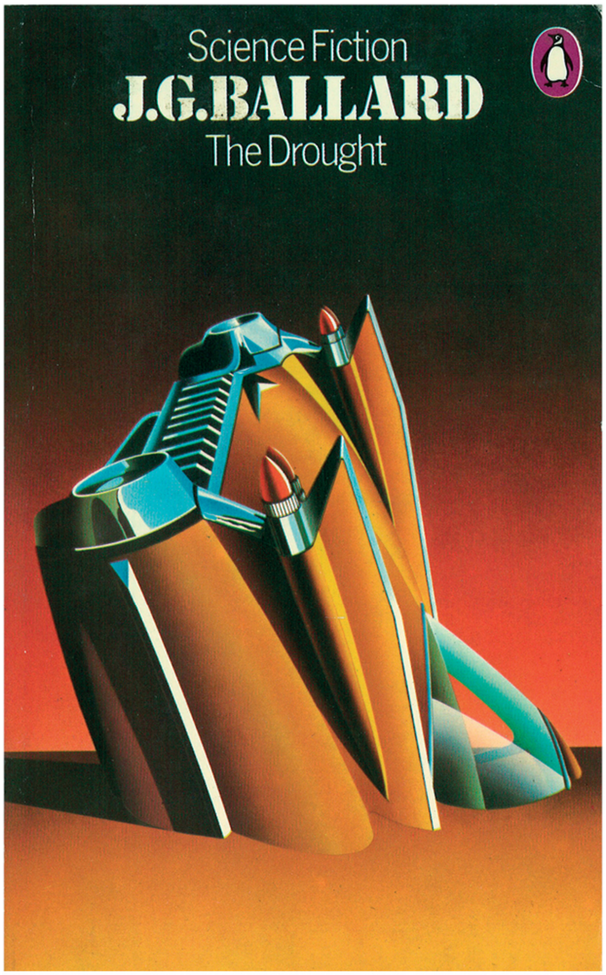
168 Robin Harris, cover illustration for *Lateral Thinking: A Textbook of Creativity*, 1977

British illustration of the 1970s and mid-1980s also witnessed the influence of the work of George Grosz, and other German Expressionists, with editorial illustration taking on a more sociopolitical stand, personified by a group known as the Radical Illustrators. This was an informal group of individuals who had met at the Royal College of Art in London, and who published illustration commentary under the editorial control of George Snow (b. 1948), with many practitioner contributors, including Catherine Denvir (n.d.), Anne Howeson (b. 1952) and the afore-mentioned Sue Coe (b. 1951).



169 Raymond Briggs, cover illustration for *When the Wind Blows*, 1982

Penguin Books, which had been established in 1935 by the brothers Allen, Richard and John Lane, commissioned a great deal of high-quality illustration in this period. Penguin published inexpensive paperbacks aimed at a broad audience. They commissioned illustrators to cover the broad spectrum of their subject field, ranging from the stark line drawings of David Gentleman and Paul Hogarth to semi-abstract imagery, as well as the rich and detailed airbrush work of David Pelham (b. 1938).**[170]** In Pelham's book cover for *The Drought* by J.G. Ballard, a sci-fi novel published by Penguin in 1974, an upended American car sits abandoned, swallowed up by an arid, empty landscape whose unnatural colouration predicts a near-future world. Pelican Books, a non-fiction sister company to Penguin, started by Allen Lane and V.K. Krishna Menon in 1937, also commissioned illustrations for the covers of its factual publications. This imagery was crucial for the marketing of such books in attracting readers to engage with subject matter that was often academic and complex. An additional subsidiary of the Penguin publishing group was Puffin, dedicated to children's literature.



170 David Pelham, front cover for *The Drought* by J.G. Ballard, 1974

Summary

During this era, there were paradoxes and contradictions between an accomplished and refined approach to illustration for the mainstream marketplace, and a less refined, more expressive and politically oriented approach to image-making for the less commercial areas. It was also the start of the transition from analogue to digital image-making techniques, coupled with the dramatic increase in speed of transmission of visual and written information that the internet would begin to offer.

Chapter 9
1985–2000

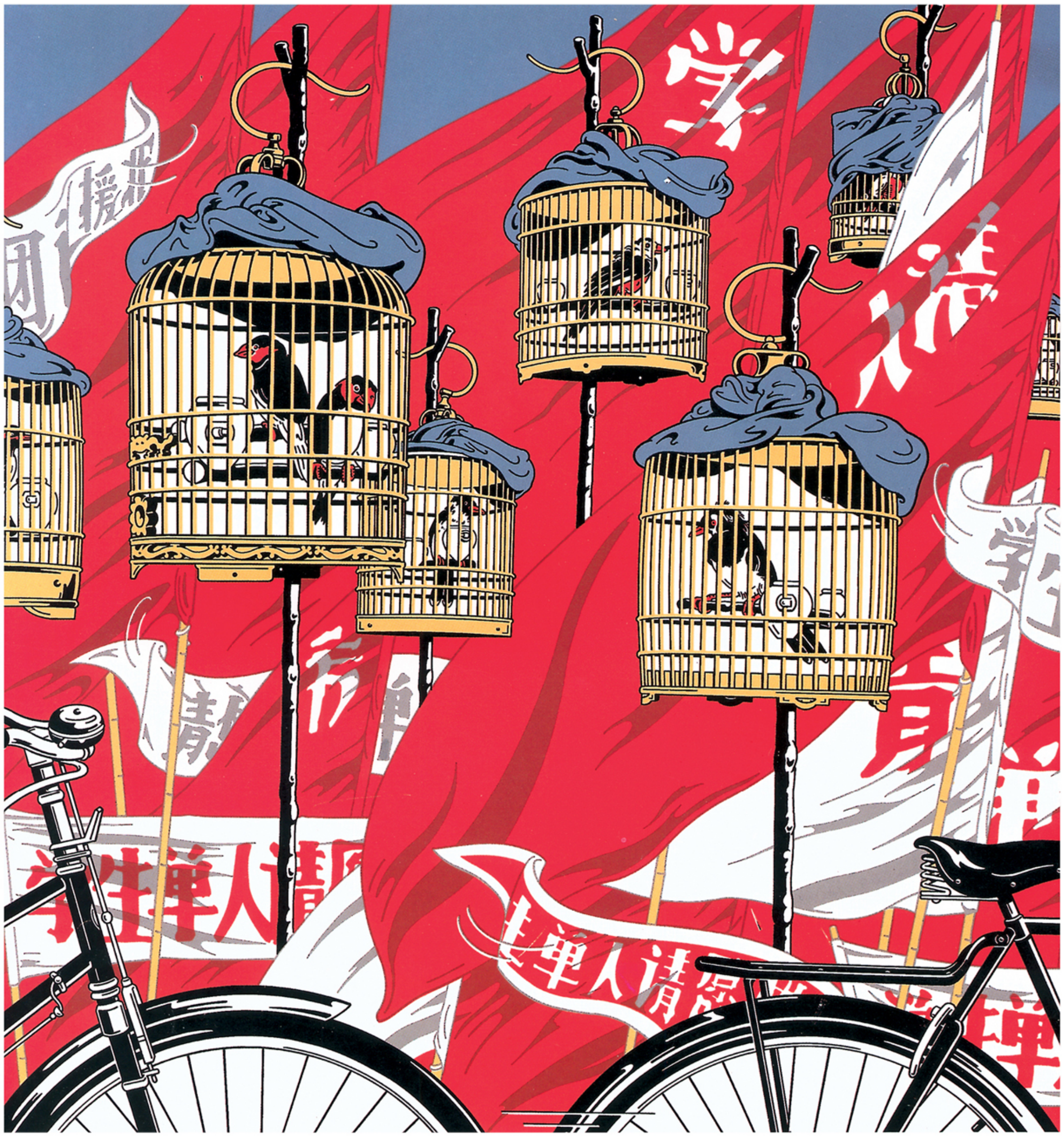
The End of the Cold War and Deconstruction of Apartheid

The Berlin Wall was an increasingly potent symbol of the stand-off between capitalist and communist ideologies, a physical division between East and West Berlin. On the Western side, graffiti, illustration, artworks and words covered much of it, with one Berlin-based artist, Thierry Noir, painting an impressive 5 kilometres (3 miles) of its length. Keith Haring also created an artwork on the wall in 1986. After the tearing down of the Berlin Wall in 1989 and the reunification of Germany in 1990, over a hundred artists from twenty-one countries were asked to create an artwork on a surviving stretch of the wall. On the eastern side, the Russian artist Dmitri Vrubel painted a Realist illustration based on an infamous photograph taken in 1979 by French photojournalist Régis Bossu – it showed a close-up of Russian President Leonid Brezhnev and then leader of East Germany Erich Honecker embracing in a show of mutual support with a mouth-on-mouth kiss.

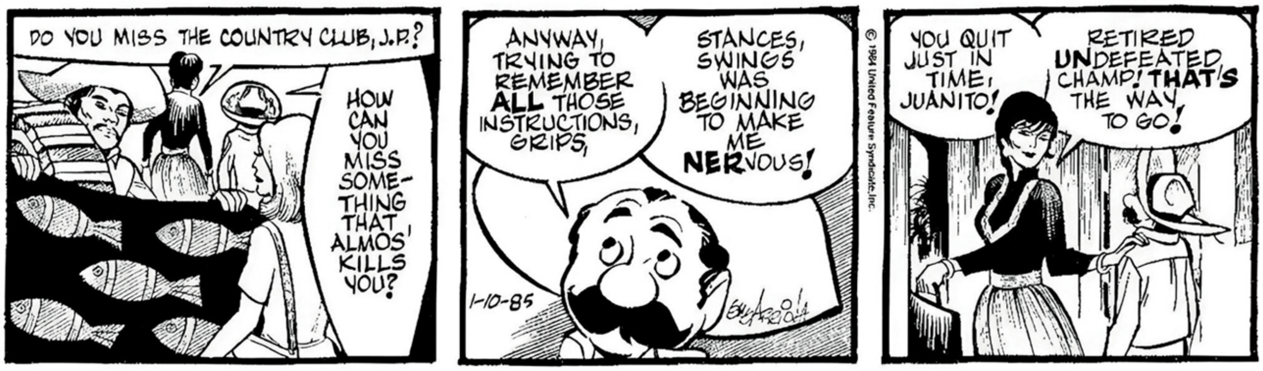
Prior to reunification, state-endorsed artists of the German Democratic Republic (GDR) had continued to produce state-commissioned propaganda art in a familiar visual style, but an alternative illustrative and graphic scene had also emerged through 'underground' artistic networks. Though, at times, artist-led magazines such as *Und* ('And') drew the attention of the Stasi (the GDR secret police) and were closed down, new publications would pop up in their place, such as *Und So Weiter* ('And So On'), founded by the artists Else Gabriel, Rainer Gorb and Micha Brendel. This genre was known as *Samizdat* (a Russian word meaning 'self-published') and was produced in runs of under a hundred, to avoid obligatory state censorship. Such magazines, as well as posters, were printed by artists themselves and sold in the GDR at unofficial print fairs and markets, as well as shown in unofficial galleries run by artist collectives. They often featured vibrant, playful imagery that encapsulated the resistance of the creative communities living in the GDR, who continued to seek freedom of self-expression through individual artistic practice.

Mikhail Gorbachev, instantly recognizable in cartoons of the time by the prominent birthmark on his forehead, became the eighth and final leader of the Soviet Union. He would prove central to the process of political change in Eastern Europe. His policy of *glasnost* ('openness') allowed for enhanced freedom of speech and a less constricted press, while his *perestroika* ('restructuring') sought to decentralize economic decision-making to improve efficiency. Gorbachev gained prominence in the canon of political leaders drawn by such newspaper cartoonists as the Canadian Terry Mosher (b. 1942) and Dutch-born Fritz Behrendt (1925–2008). Both *glasnost* and *perestroika* were also illustrated through Gorbachev's symbolic handshakes with global leaders, and in international formats such as the postage stamp and even a 'Glasnost' board game, marketed in 1989 – this pitched American players against USSR players, engaging in debates on pertinent issues, with a neutral player deciding on the most convincing arguments.

In China, too, political change was agonizingly close, although the student-led protests in Tiananmen Square in 1989 failed to ignite major reform. The West looked on in concern, often through illustrated editorial commentary in newspapers and magazines. There was also tangential moral support offered via work such as British illustrator Debbie Cook's (b. 1963) image of caged birds in China, commissioned for the London-based graphic design agency Trickett & Webb's calendar for 1990.**[171]** The calendar was called *Callander*, an actual place in western Scotland – the map coordinates of a number of global locations were given to twelve illustrators and these places were then woven into a text that described each of the works. Cook's illustration related to the lifting of a ban on keeping birds and other small pets in China, with the given coordinates linking to a place called Julai. Cook used this image as a metaphor to comment on the suppression of freedom of speech at the Tiananmen Square protests in Beijing. The accompanying text proposed that the student protestors had come from across China, including Julai. Cook's cropped, crisp graphic style sings with colour and movement from the flags, symbols of a national system that suppressed the freedom of individual citizens to openly protest and demand change. In South Africa, a set of celebratory stamps was issued in 1994 to herald Nelson Mandela's landmark appointment as President. They also marked the end of the country's segregated apartheid system, the dismantling of which had been led by the previous president, F.W. de Klerk, whose government introduced universal suffrage. In Latin America, the American CIA were implicated in murky dealings with the Nicaraguan Contras, who themselves were embroiled in cocaine-smuggling operations. In general, however, through the 1980s and 1990s, democratic rule was becoming more widespread throughout the continent. As with Germany, after the defeat of the far right, so too artistic expression and illustration began to enjoy a release from the grip of one-party ideology, and ergo visual propaganda. One such example of this cultural flow was the cartoon strip *Gordo*, drawn by Mexican American artist Gustavo 'Gus' Arriola, who facilitated a positive crossflow of information based around Mexican culture to the citizens of the United States, gaining him public praise and recognition from the Mexican government for improving Mexican–American relations.**[172]** In this featured illustration, the much-loved Gordo appears as a Latino 'everyman', whose foibles of fatigue over work are in direct conflict with the balancing of his own personal needs, a predicament all too familiar with his sympathetic audience.



171 Debbie Cook, *Julai*, screenprint, 1989


DO YOU MISS THE COUNTRY CLUB, J.P.?
HOW CAN YOU MISS SOME-THING THAT ALMOS' KILLS YOU?
ANYWAY, TRYING TO REMEMBER ALL THOSE INSTRUCTIONS, GRIPS,
STANCES, SWINGS WAS BEGINNING TO MAKE ME NERVOUS!
1-10-85
© 1984 United Feature Syndicate, Inc.
YOU QUIT JUST IN TIME, JUANITO!
RETIRED UNDEFEATED CHAMP! THAT'S THE WAY TO GO!

172 Gus Arriola, *Gordo* comic strip, 1985

In North America, as Ronald Reagan finished his second presidential term, George W. Bush succeeded him, becoming the 41st President of the United States in 1989.

Following Saddam Hussein's invasion of Kuwait, Bush initiated the Gulf War (1990–91), and though on the face of it victorious with the withdrawal of Iraqi forces from Kuwait, America saw the event as unfinished business. Cartoonists and editorial illustrators such as Austin Bay, David Fitzsimmons (n.d.) and Signe Wilkinson provided engaging, inciteful commentary on the day-by-day turn of events during this conflict, the latter being the first woman cartoonist to win the Pulitzer Prize for Editorial Cartooning in 1992.

Environmental Impacts

By the mid-1980s, the negative global impact of fossil fuels was becoming ever clearer and environmental issues such as deforestation made nature-oriented illustration an ever-more crucial tool in raising awareness of the need to protect endangered animals and their habitat – if one could record what was there, one could also record what was disappearing. In Brazil, São Paulo's Instituto de Botânica employed the British botanical artist Margaret Mee to undertake recording expeditions in the Amazon rainforest. Over a career which lasted from the 1950s to the 1980s, Mee produced around four hundred collections of gouache illustrations, forty sketchbooks and fifteen diaries, and in part this contributed to a culture of conservation in the Amazon (see p. 303). A new breed of Latin American botanical illustrators took up the baton from Mee, influenced by her deeply committed approach to botanical illustration and recording plants in-situ in the rainforest itself. These included illustrators such as Alvaro E.X. Nunes (b. 1945), Malena Barretto (b. 1952), the first funded Margaret Mee Artist Scholar at London's Kew Gardens in 1989, and the Demonte family: Etienne Demonte (1931–2004), Rosalia Demonte (1932–2009) – who painted specimens from the Atlantic Rainforest stretching across Brazil, Paraguay and Argentina – André Demonte (b. 1957) and Rodrigo Demonte (b. 1961). Patricia Aroxellas Villela (b. 1952) also had an influential career as a Brazilian botanical illustrator.

Globalization, Digital Art and the Internet

As young people began to use new digital tools to create illustrations that reflected their own views and lifestyles, a less expressive, more objective visual language began to emerge in Western illustration. Tracing and monoline image cut-outs, using a black line of uniform width and in-fills of flat colour, became prevalent and were disparagingly called 'cookie-cutter' illustrations by some design professionals. This aesthetic seemed to be inspired by the American West Coast, and Los Angeles in particular, an area of swimming pools, modernist architecture and beautiful people, depicted so ably by artist David Hockney in the 1960s. This modernist, objective aesthetic would take on a darker turn in Los Angeles-born writer Bret Easton Ellis's first novel, *Less Than Zero* (1985), which would later feature an illustrated cover by British illustrator Jasper Goodall. Ellis's characters consisted of hyper-privileged, sexually fluid, alienated young people, and the book had a bleak but beautiful atmosphere, exploring a nihilism located within Western capitalism that seemed to have no pre-determined endpoint.

For the Black community in America, experiences of racism and deprivation were still prevalent and were expressed through such channels as fine art, illustration, and heavily political Hip-hop and rap music, as well as direct activism. Hip-hop had forged a growing association with graffiti art since the 1970s, with artists Jean-Michel Basquiat and Keith Haring beginning their careers 'tagging' on the New York Subway alongside 'graffiti crews' such as CTK (Crime Time Kings), Dondi and Lee Quiñones. In France, Blek le Rat became prominent as a pioneer of stencil-created graffiti imagery. These artists in turn would inspire young taggers in the 1990s such as Shepard Fairey, as well as Haze, Phase 2, Blade and Banksy. Alongside such underground activity, two key events highlighted the complexities of the African American community's relationship with the American legal system. The first involved the amateur filming of Rodney King as he was viciously beaten, defenseless, by white policemen, sparking the 1992 Los Angeles riots. The second was the fall from grace of football-player-turned- sports-commentator O.J. Simpson, accused of double murder in 1994, though acquitted in 1995. The superstar who had once been celebrated in a screenprint portrait by Andy Warhol, and whose painted illustration had appeared on the cover of *Sports Illustrated* magazine in 1974, had now become a murder suspect.

As global populations increasingly travelled and mixed, it started to become more widely apparent that there was a lack of diversity in illustration outputs. Alongside freedom to travel came globalization, with different cultures cross-fertilizing each other and at times coming into direct conflict. The concept of multicultural societies co-existing in harmony was endorsed by Coca-Cola adverts and UNICEF school songs alike, yet the reality was far more complex, embodied in Peter Blake's illustration for the cover of British author Hanif Kureishi's novel *The Buddha of Suburbia* (1990). Set in 1970s London, the book tells the story of a mixed-race teenager whose father had come to Britain as an immigrant from Pakistan. Blake's Pop art-style cover shows a collage of cut-out characters, including white Victorians and Asian immigrants, set against a suburban 1980s-style interior, with references to 1960s counterculture thrown in – using a post-colonial lens to contextualize the complex identities of Kureishi's characters and their experiences.

Illustrators ultimately had a responsibility to represent such population diversity, and this included children's book illustrator-authors such as the much-loved and prolific British artist Shirley Hughes (1927–2022). Her long-running 'Alfie' series, featuring the titular character of a young boy and started in 1981, included *Alfie & the Big Boys* (1998), set in a primary school with a multicultural cast of characters. Across the Atlantic, young African American creatives became increasingly involved in the representation of Black people and their lives in mainstream culture. Many of the graffiti artists who had started their careers by operating illegally within urban environments became recognized gallery artists, filmmakers, cartoonists and writers. Other significant cultural outputs of this era included the film adaptation in 1985 of Alice Walker's Pulitzer Prize-winning novel *The Color Purple* (originally published in 1982) about an African American woman's journey towards self-empowerment. An early edition of the book had an illustrated cover by the British book and magazine illustrator and actor Gillian Hills (b. 1944), depicting the central house in the narrative surrounded by large type.

In Japan, Studio Ghibli, specializing in animated features, was co-founded in 1985 in Tokyo by Hayao Miyazaki (previously a Manga graphic artist), the film director Isao Takahata and the producer Toshio Suzuki. Miyazaki articulated the themes of Ghibli's work as, among others, the balance, or lack of balance, between nature and industry. With their richly illustrated characters and potent worlds, Ghibli's animations had connections to 19th-century children's literature, such Lewis Carroll's classic text *Alice's Adventures in Wonderland*, and became an inspiration within the field of illustration – Ghibli's work is discussed further in the 'Animation' feature later in this book.

The genre of science-fiction illustration, which had popularized science as a visual way of envisioning the future, had previously been promoted through stories such as 'Dan Dare – Pilot of the Future' in the British comic the *Eagle*, illustrated by Frank Hampson. However, this gave way to an increased understanding of the real laws at play within the universe. The groundbreaking work of theoretical physicist Stephen Hawking contributed greatly to an accessible, public-facing dialogue with his popular publication *A Brief History of Time: From the Big Bang to Black Holes* (1988), which would later be published in a special illustrated edition by the Folio Society in 2015 and 2021. Space missions in general, often complex in nature, would be explained through editorial illustrated infographics, such as those made possible by the Hubble Space Telescope, which was launched into low earth orbit in 1990 and has travelled far into the solar system since then, capturing information about the origins of the solar system.

Technical illustration had been used for decades in the innovative design and development of forward-looking products such as electric cars. Every year, students of the renowned MA in Vehicle Design (currently called the MA in Intelligent Mobility) course at the Royal College of Art in London would amaze at their graduation show with futuristic illustrations and models of 'vehicles', incorporating new design languages by use of innovative forms and materials, and using cutting-edge technologies.

Analogue and Digital Overlaps

In terms of technology, the development of the World Wide Web and other digital innovations impacted greatly on illustration, both in relation to the creation of images and in their transmission. Steve Jobs, co-founder of Apple and himself a product of the 1960s counterculture as well as being a passionate fan of the visual arts, insisted on using 'What you see is what you get' (WYSIWYG) software for the Apple computer interface. This meant that illustrators and designers could work on-screen with images and text that would directly resemble the future print version of their design. Jobs and his working partner, Steve Wozniak, saw this feature as a crucial tool for the new digital creative, who no longer had to supply a specialist print company with complex assembly instructions and specially prepared physical artwork to be photographed as part of the process of mass-reproduction. Jobs's obsessive focus on simplicity for the end user, plus his personal passion for calligraphy, the graphic arts and animation, made the Apple Mac an incredibly powerful, transformative creative tool. Jobs aligned his products with high-profile, radical free-thinkers and creatives, seen in his commissioning of Apple's 'Think Different' advertising campaign (1997–2002), the posters for which featured photographs of famous figures including Amelia Earhart, Pablo Picasso, Mahatma Gandhi, Jimi Hendrix, Miles Davis, Joan Baez, Bob Dylan, Muhammad Ali, Martha Graham and Albert Einstein.

Illustrators, though perhaps understandably reluctant at first to see the digital space as a new creative opportunity, with their skills in drawing and painting potentially under threat, slowly came on board. Both analogue and digital illustration would co-exist well into the 21st century, with specialists in both, though they would eventually conjoin as digital files became the ultimate 'form' for a commissioned illustration. David Carson, an innovative Californian graphic designer, published his book *The End of Print* in 1995. Carson used the Apple Mac and its associated software to create textures and reversed and overprinted lettering, prevalent in the music magazine called *Ray Gun* that he art-directed from 1992 to 1995. This magazine, first issued in Santa Monica, Los Angeles, lasted until 2000, and one issue contained a now notorious interview from 1994 with the musician Bryan Ferry, in which words from the interview were simply replaced with dingbats (a glyph, or hieroglyphic character, used in typesetting), as an acidic comment on the perceived banality of the discussion.

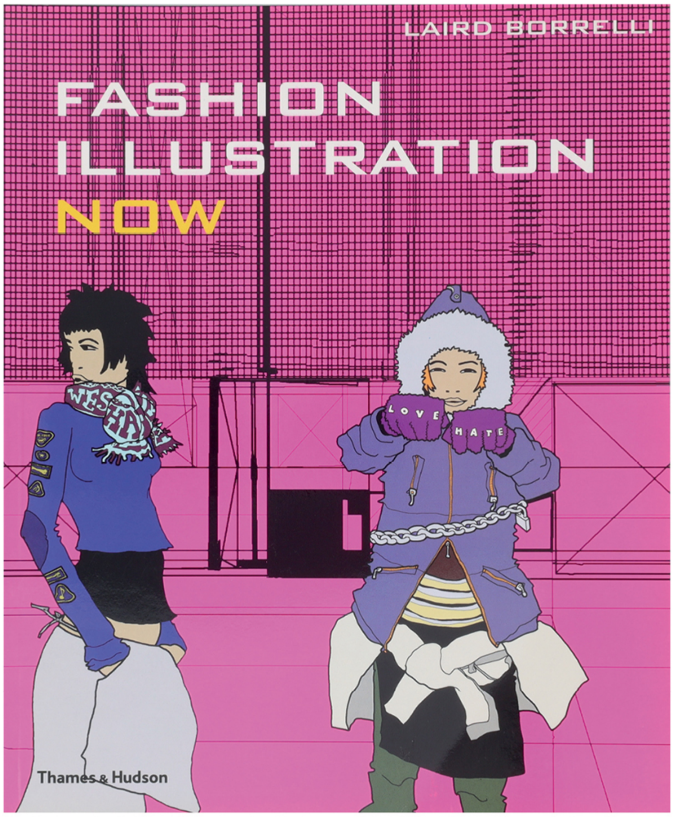
Art History and Home Computers

For illustration students, new visual influences – from fine artists and elsewhere – flowed into their programmes of study, both in terms of form and subject matter. Chinese fine artists became of note, for instance Zhang Xiaogang, who harnessed a German Expressionist visual language for his 'Nightmare' series of paintings based on the Tiananmen Square protests and massacre. African American artists, too, such as Kara Walker, Fred Wilson, Glenn Ligon and David Hammons, worked in graphic and illustrative ways with themes of human identity linked to the African American lived experience and the history of the transatlantic slave trade. In a long career, the African American artist Betye Saar also used these reference points for her own work, captured in a *Frieze* magazine article titled 'Influences' that she authored in 2016. Saar reworked illustrated Black characters from product advertising in order to draw attention to overt racism in America. Other American artists influencing the subject field of illustration included Barbara Kruger and her graphic protest work, Ed Ruscha and his typographic and painted work, as well as his photography, Raymond Pettibon and his comic-style record cover for Sonic Youth, and Philip Guston with his intentionally clumsy visualizations of a community of evil represented by members of the Ku Klux Klan. From South Africa, the artist Marlene Dumas collaborated with the writer Hafid Bouazza in 2015–16, creating illustrations for her translation of William Shakespeare's poem 'Venus and Adonis' into Dutch.

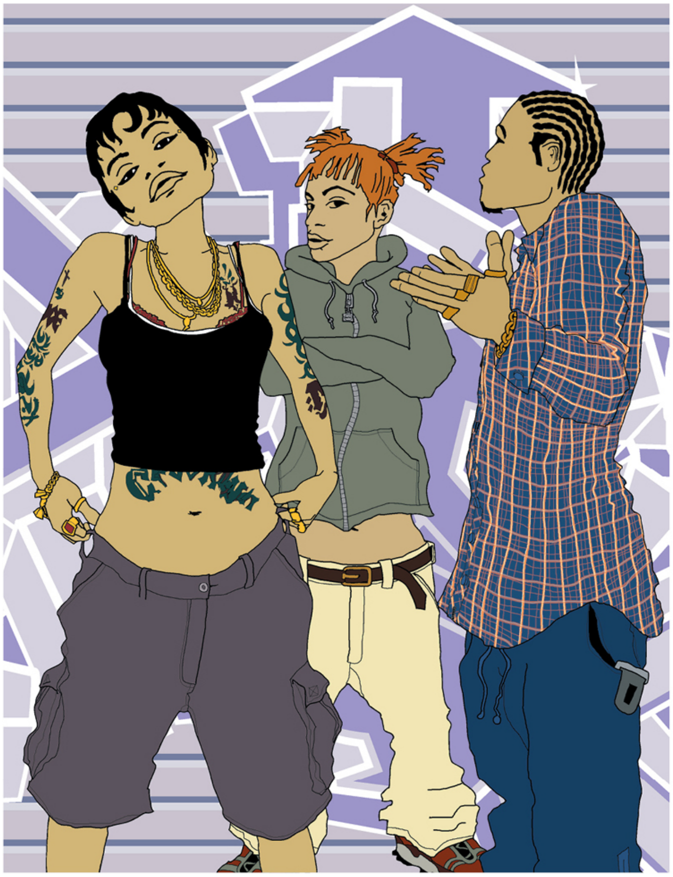
New programs from Adobe – a computer software company with headquarters in San Jose, California – such as Illustrator (1987), Photoshop (1990) and After Effects (1993) had been built on an established analogue aesthetic of drawing, painting, linocut, film-based photography, screenprinting and animation. However, they offered the ease of a home-based, digital working environment, rather than a costly painting studio, printmaking studio, or photographic studio and darkroom, as well as dramatically increased speed in creating illustration work. This new software opened up the illustration marketplace to young illustration graduates, as well as non-professionally trained practitioners, who worked in modern styles that embraced the digital environment.

The compilation book *Fashion Illustration Now* (2000) by Laird Borrelli stands out as a key reference point embodying the bridge between the established analogue illustrator and this new breed of digital illustrators.[173] Borrelli's featured illustrators were young, international creatives who were both populating and driving the new digital space, as well as reinventing the analogue space. For example, Graham Rounthwaite expertly captured a new international generation of creative, urban people – ethnically diverse, hip to the latest fashions, tattooed and completely confident that their self-assured 'otherness' could co-exist with mainstream, more conventional society.[174] A digital form of Realism, Rounthwaite's work also had very clear influences taken from the Japanese Manga genre. Though they had different kinds of drawing and painting skills than their established peers, some intentionally 'low tech' and 'low skill', such as tracing, these new illustrators, both analogue and digital, displayed a zest and enthusiasm for presenting work from a young person's point of view that immediately revitalized the field of illustration.

They directly reflected the world of their own generation – a world of new fashions, hairstyles, diverse sexual orientations and lifestyle choices – as well as breaking free of artistic styles that had previously dominated illustration, such as Surrealism and Expressionism, immediately setting their work apart from that of well-established illustrators and creating a new, modernized form of illustration. Much of the new digital work was represented by a new form of creative agency, such as Art Department, founded in 1995 and based in New York, Paris and London, representing a stable of hip, young illustrators and photographers.


LAIRD BORRELLI
FASHION ILLUSTRATION NOW
LOVE
HATE
Thames & Hudson

173 Graham Rounthwaite, cover illustration for *Fashion Illustration Now*, 2000

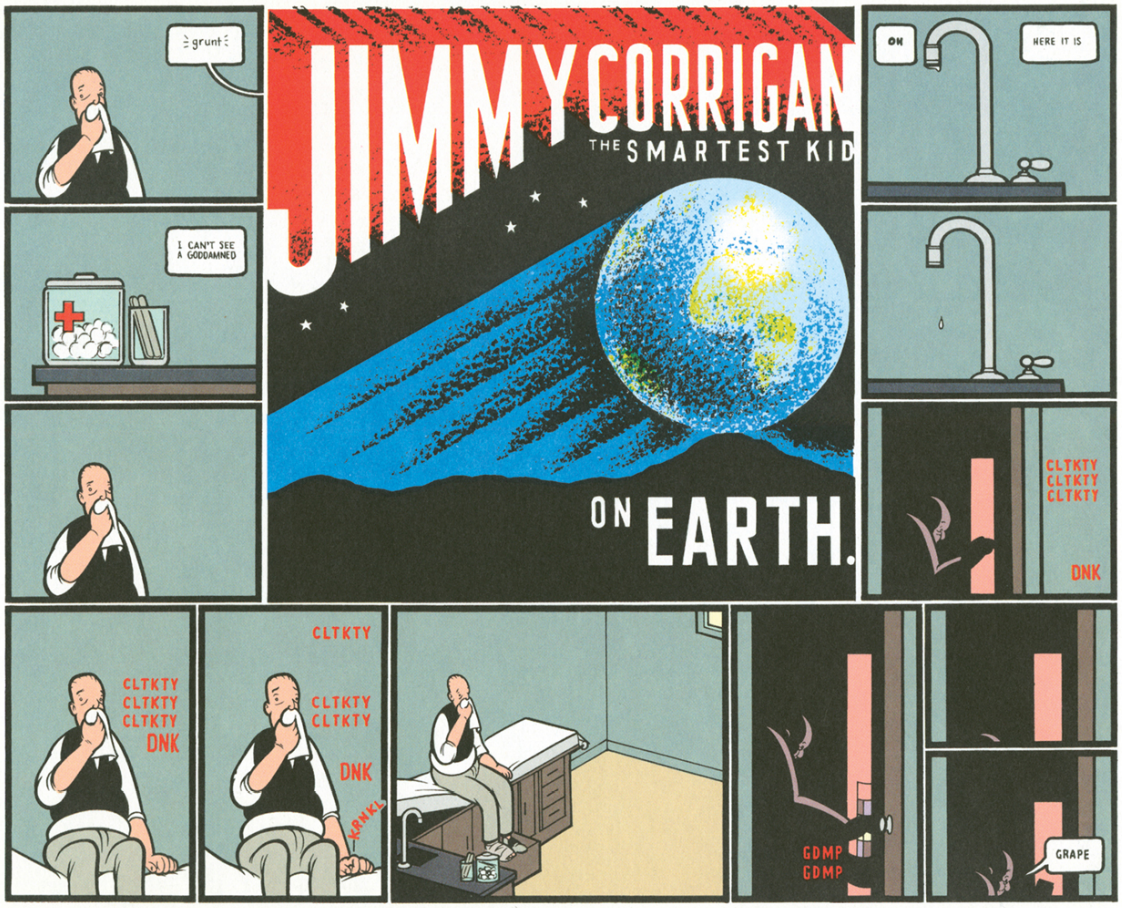


174 Graham Rounthwaite, illustration for Levi's *SilverTab* clothing campaign, 1999

Illustrators often had to compete with photographers for lucrative advertising work, since photography at this time was still seen by the public as the dominant representation of 'truth'. However, in other areas of the marketplace, an expressive style of illustration still remained popular, led by such practitioners as Marshall Arisman, who created the book cover for Bret Easton Ellis's novel *American Psycho* in 1991, and Gary Panter, who continued the tradition of the counterculture underground comics in a post-counterculture, New Wave genre. There were also those who chose to carry on working in a Symbolist- and Surrealist-oriented style, including such practitioners as George Abe (n.d.) and Guy Billout, a French-born American immigrant who created a long-running series for *Atlantic Monthly* magazine, executed with characteristic precision, detail and control. Each month, he would present a visual riddle, through imagery influenced by 19th-century Japanese *Ukiyo-e* practitioners, such as Hokusai, as well as taking inspiration from the aesthetic of Jean-Michel Folon, a 20th-century Belgian illustrator who would often set diminutive human figures against sections of architecture that rose up high above them. In addition, Jean Giraud (1938–2012), known as Moebius, became a highly prominent illustrator in the Franco-Belgian tradition of *bandes dessinées* – comic books and graphic novels – his work ranging from the everyday to the futuristic and the pornographic, sometimes all at once.

Also influential was the pioneering digital work of Nancy Stahl (n.d.), which was reminiscent of the airbrushed travel posters of the 1930s, by such afore-mentioned practitioners as Cassandre and Carlu. István Bányai (1949–2022), an American immigrant from Hungary who worked with a combination of analogue and digital techniques, became renowned for his 1995 children’s book *Zoom*, as well as his extensive career in editorial work. Also in North America, the French Canadian Jean-Christian Knaff (b. 1949) was a prolific illustrator for international editorial, publishing and children’s literature work.

In the world of American graphic novels, author and illustrator Chris Ware (b. 1967) excelled, with works such as *Jimmy Corrigan: The Smartest Kid on Earth* (2000), which had been published as a newspaper serial prior to its book release.**[175]** Ware’s protagonist Jimmy Corrigan – depicted in a disarmingly simple way – inhabits panels arranged using a playful variety of crops and viewpoints. Ware would go on to create the innovative ‘Building Stories’, a box full of separate components by which one would create one’s very own Ware-style narrative. Published in 2012, it was the summation of a decade of work on this project. Art Spiegelman completed his Holocaust-based graphic novel *Maus* in 1991 (serialized from 1980), for which he won a Pulitzer Prize in 1992. Frank Miller also continued to dominate the world of comics and graphic novels, responsible for the reinvention of the DC Comics character Batman, originally debuting in 1939, in *The Dark Knight Returns* (1986). Alongside these highly successful commercial illustrators, who worked in areas of editorial, publishing, comics and graphic novels, a heavily stylized, brightly coloured, hand-drawn style dominated American serialized animations such as *Beavis and Butthead* (1993–97) and *The Simpsons* (1989–present day).


grunt
I CAN'T SEE A GODDAMNED
JIMMY CORRIGAN
THE SMARTEST KID
ON EARTH.
ON
HERE IT IS
CLTKTY
CLTKTY
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DNK
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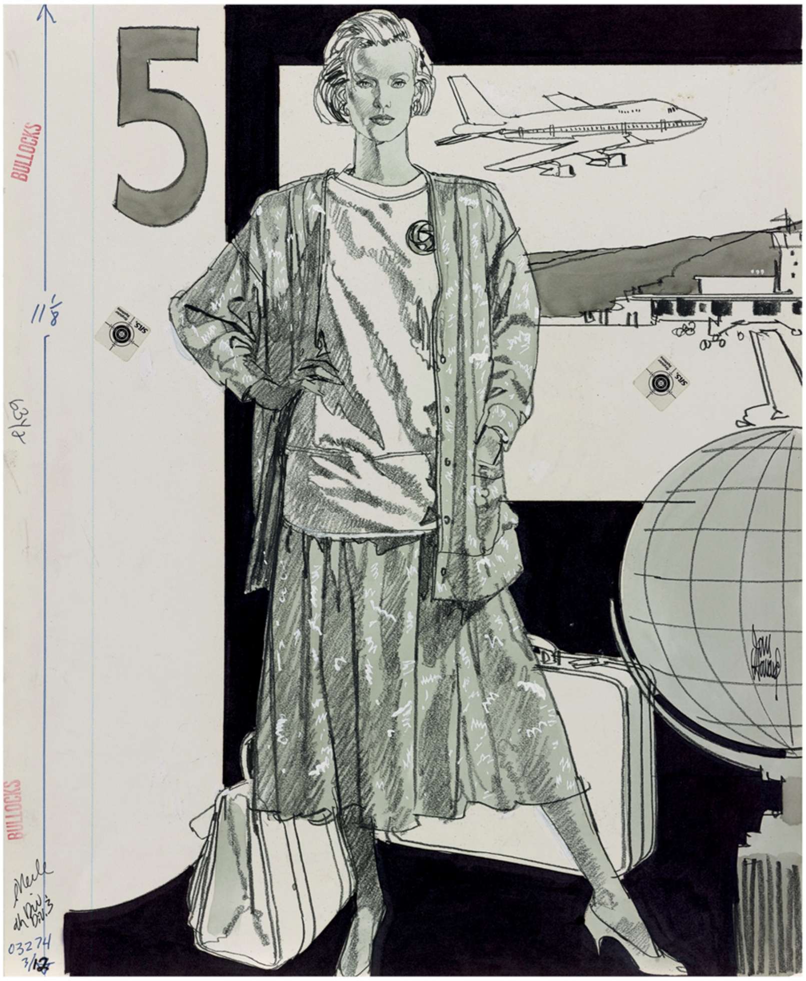
CLTKTY
DNK
KRNKL
GDMP
GDMP
GRAPE

175 Chris Ware, *Jimmy Corrigan: The Smartest Kid on Earth*, 2000

Within the field of American fashion, Jim Howard created beautifully hand-drawn clothing illustrations worn by powerful and arresting characters.**[176]** Though part of the 'jet set', his 'fashion characters' have a disarming realism about them, located within the normal surroundings of their everyday, though glamorous, lives.

In Europe, Hariton Pushwagner (1940–2018), a Norwegian Pop artist and illustrator who worked with literary material as well as in the medium of animation, created idiosyncratic illustrations and animations. The French illustrator Pierre Le-Tan (1950–2019) became prominent in this era for his fine editorial and book publishing pen-work, with added watercolour elements. British analogue-based illustrators of this period included Adrian George (1944–2021), who had previously produced counterculture-inspired illustration work for the rock band the Who, and who became known for his coloured pencil work. There was also Dan Fern (b. 1945), whose editorial collage work drew influence from the Dadaist German artist Kurt Schwitters. Fern's 1998 poster for London Transport titled *Simply Nightlife*, with its dominant deep blue colour and collaged elements, was perhaps influenced by Fred Millet's earlier 1968 Pop art-style poster for London Transport, with a similar promotion of London as a centre for night life, coupled with the ease of travelling around the capital city by underground train and bus.**[177]**


BULLOCKS
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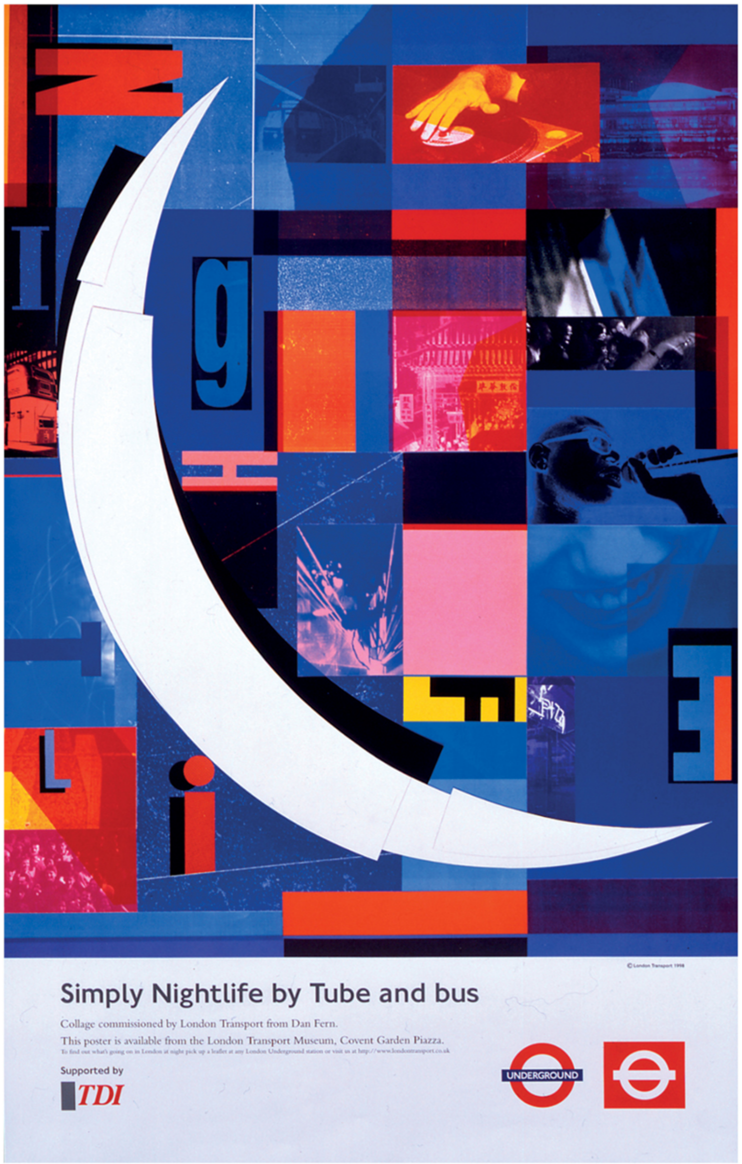
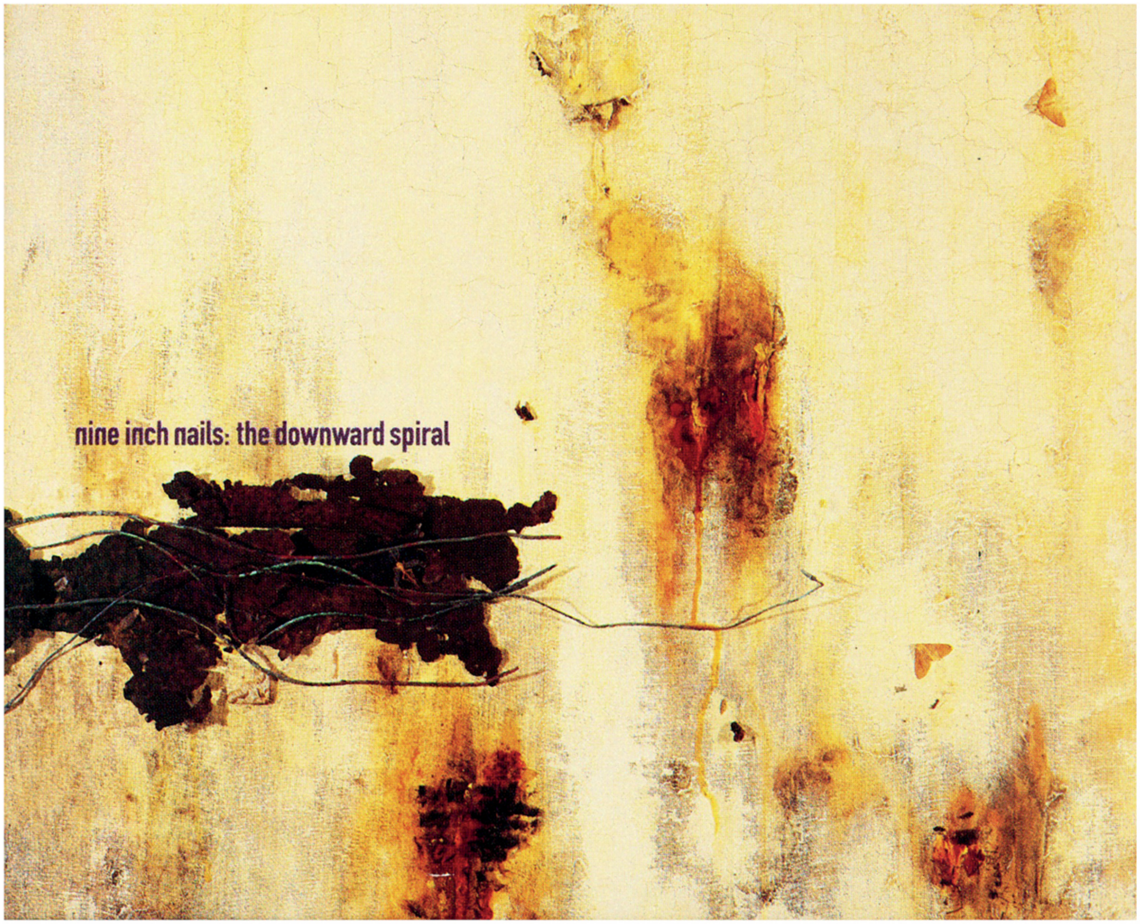
176 Jim Howard, *Jet Set*, 1986–87


©London Transport 1998
Simply Nightlife by Tube and bus
Collage commissioned by London Transport from Dan Fern.
This poster is available from the London Transport Museum, Covent Garden Piazza.
To find out what's going on in London at night pick up a leaflet at any London Underground station or visit us at http://www.londontransport.co.uk
Supported by
TDI
UNDERGROUND

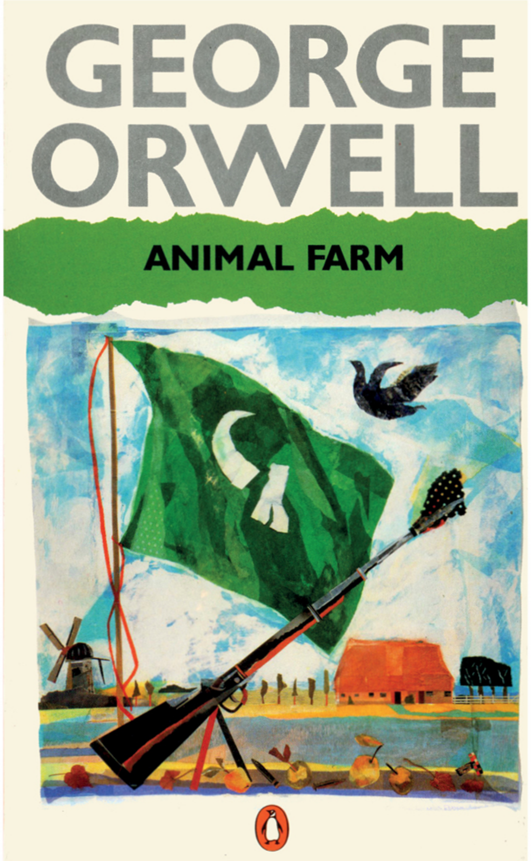
177 Dan Fern, *Simply Nightlife* poster, 1998

The British illustrator Russell Mills (b. 1952), influenced by many art-historical movements, including Abstract Expressionism, applied his diverse range of illustration skills to editorial work, book covers – such as those for a series of works by Samuel Beckett published by Picador – and record sleeves, such as this one for the Nine Inch Nails album *The Downward Spiral* (1994).**[178]** Mills met with the band's frontman, Trent Reznor, in Los Angeles to discuss the project, his eventual Abstract Expressionist-influenced artwork, complete with 'stains' and 'smears' on a field of yellow ochre, capturing the excoriatingly painful and nihilistic dialogues contained within Reznor's burning tracks. In addition, London-born Andrzej Klimowski (b. 1949) became a prominent and prolific illustrator and educator. Among other projects, in the 1990s he produced collaged book covers for a re-issued series of the exiled Czech author Milan Kundera's novels, including *The Unbearable Lightness of Being* (1894), and created the wordless graphic novel *The Depository: A Dream Book* (1994).

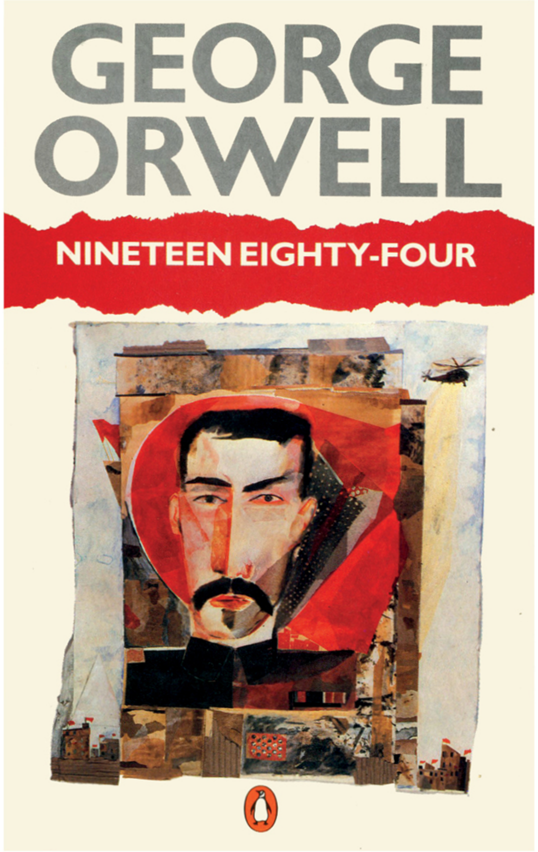

nine inch nails: the downward spiral

178 Russell Mills, cover illustration for Nine Inch Nails's album *The Downward Spiral*, 1994

Penguin Books continued to commission much illustration work for the covers of their publications. For example, Christopher Corr created the striking collaged illustrated covers for the re-issue in 1990 of a George Orwell series of novels, including the prophetic *Animal Farm* and *Nineteen Eighty-Four*.**[179, 180]** Corr's artwork for these covers was created using hand-coloured tissue papers to gain texture and transparency with overlaid hues. The continuity of this medium and visual style across the series still allowed Corr to create individuality in each cover, in turn reflecting Orwell's impressive range of narratives, from autobiography to social deprivation and communist dictatorships.

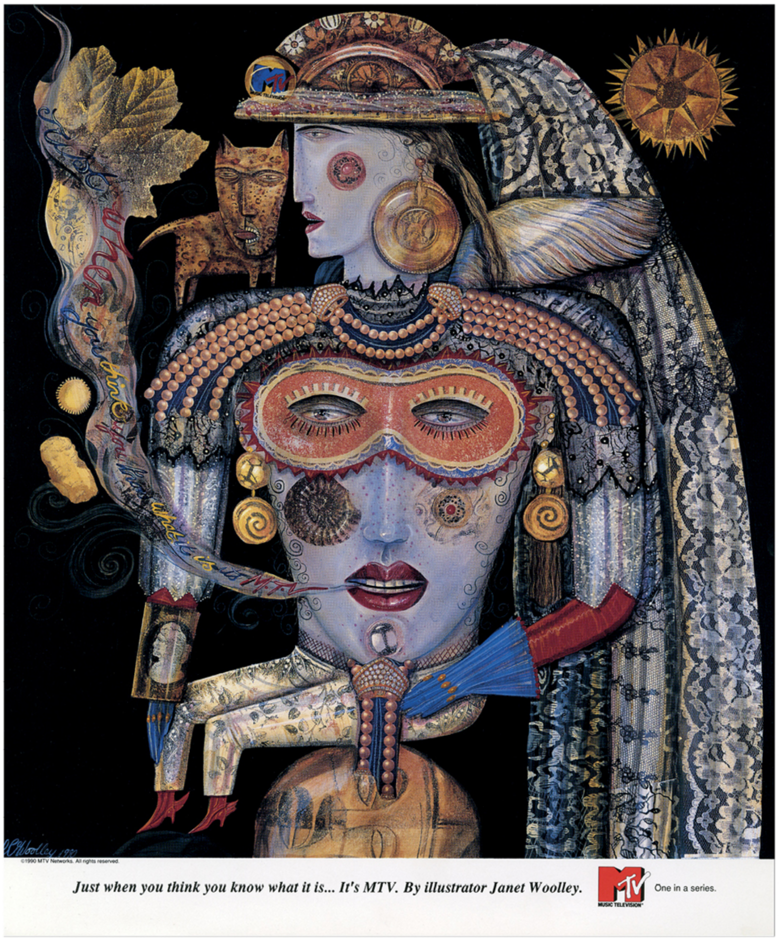

GEORGE
ORWELL
ANIMAL FARM

179 Christopher Corr, illustration for front cover of George Orwell's *Animal Farm*, 1989

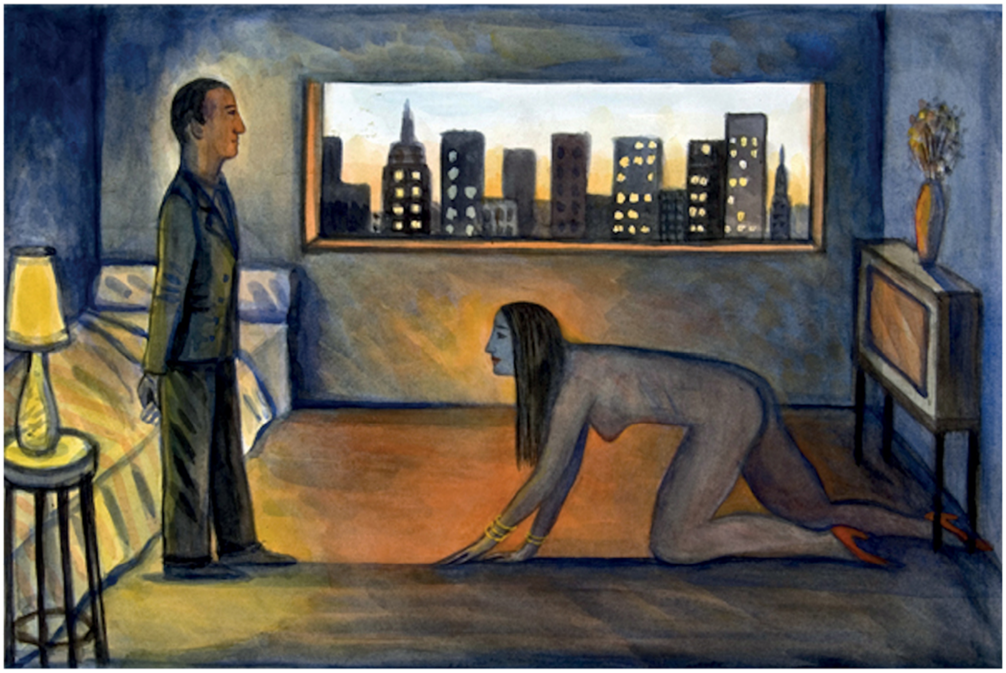


180 Christopher Corr, illustration for front cover of George Orwell's *Nineteen Eighty-Four*, 1990

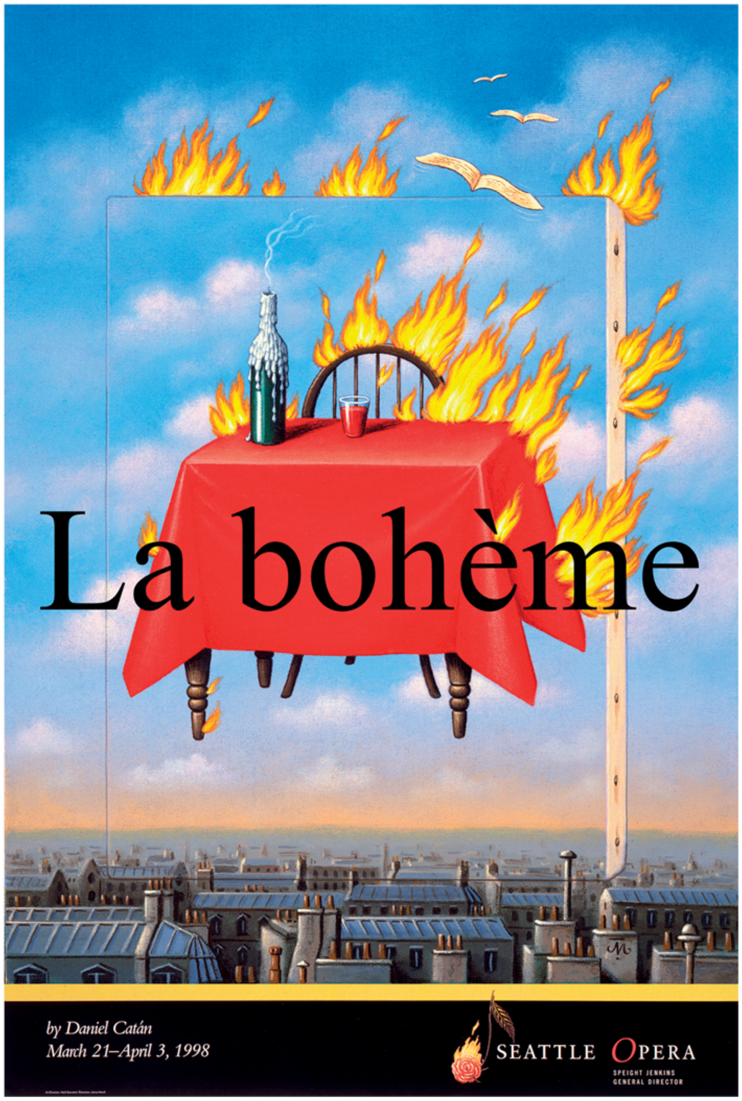
Also, in Great Britain, the afore-mentioned educator and illustrator Debbie Cook worked across editorial, postage-stamp design and corporate publications. Janet Woolley (b. 1952) was known for her hyper-detailed, painted and collaged illustration work in the fields of editorial, publishing and advertising.**[181]** Her artwork for MTV employed a distinctive visual language, meticulous in its painted detail, that bears references to Elizabethan, 16th- and early-17th-century painting practice, as well as 20th-century figural distortions. Carolyn Gowdy (b. 1956) was also known for her whimsical, hand-drawn and painted illustration style, while Anne Howeson's illustrations for magazines such as *Harper's & Queen* presented expressionistic narratives challenging societal themes such as prostitution, urban decay and urban alienation. For example, in one particular editorial illustration Howeson used watercolour paint to create an image to accompany an article reviewing Paul Theroux's book *The Chicago Loop* of 1990.**[182]** This image conveys the complexity of the relationship between client and sex worker, one clothed, one almost naked, setting up an ambiguous interplay between the two.


©1990 MTV Networks. All rights reserved.
Just when you think you know what it is... It's MTV. By illustrator Janet Woolley.
MTV MUSIC TELEVISION
One in a series.

181 Janet Woolley, *Just when you think you know what it is…It's MTV* poster, 1990



182 Anne Howeson, *Chicago Loop*, from *Harpers & Queen* magazine, *c*. 1990



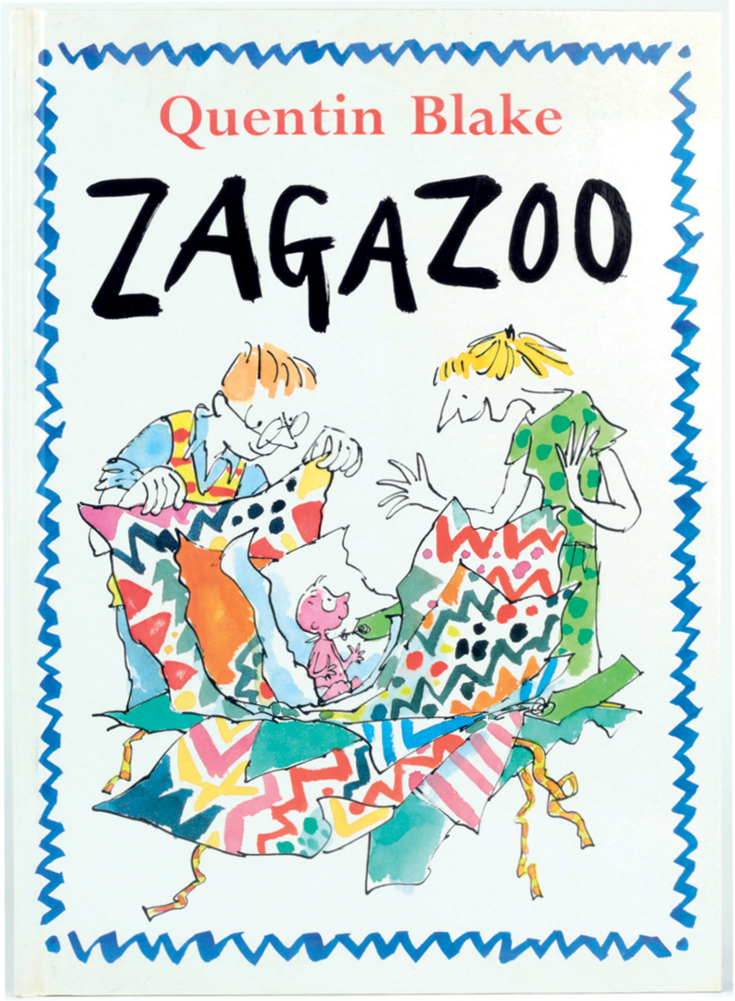
183 James Marsh, *La Bohème*, poster for the Seattle Opera, 1998

Other prominent illustrators included Brian Grimwood (b. 1948), who moved from a clean, graphic illustration style to a more expressive, looser style, and was a co-founder of the Central Illustration Agency in Covent Garden, London, and James Marsh, whose Surrealist-influenced, precise painting style was coupled with his trademark intellectual wit and rigour, as seen in this illustrated poster for the Seattle Opera's 1988 production of *La Bohème*.**[183]**

In Japan, Yuko Shimizu (b. 1946) became a huge influence as the creator of the illustrated brand Hello Kitty, which began on a vinyl coin purse sold in 1975 and has since been applied to a vast range of commercial products. In addition, the Manga market continued to blossom, with key genres such as Shōnen Manga, originating in approximately 1895 and aimed at teenage boys, and Shōjo Manga, originating in the early 1900s and going through an extensive period of development from the 1950s onwards, aimed at teenage girls. Toshiko Ueda (1917–2008) was an early pioneer of this genre, alongside a group of women Manga artists called the Year 24 Group, producing a form of comics focused on themes of romance and super-heroines with a target readership of teenage girls. Following the Second World War, a new transnationalism became evident – for instance, George Lucas's film *Star Wars* flowed into Japanese Manga, which in turn flowed back into America in English translations. In parallel with the large Manga industry in Japan, designers and illustrators worked in the mainstream media. Prominent among these were Keiji Ito (b. 1935), Tomoo Gokita (b. 1969) and Ichiro Higashiizumi (b. 1958), who soaked up Western influences and combined them with an Eastern philosophy that celebrated elements of imperfection in creative work.

In South America, Angel Boligán Corbo (b. 1965), a Cuban-born cartoonist and editorial illustrator who moved to Mexico in 1992, became influential with his highly individualistic illustrative style of elongated characters in atmospheric, bleak spaces that bore little or no reference to any particular time period.

The new breed of internationally oriented, analogue to digital illustrators included Jamie Hewlett (b. 1968), co-creator of the comic book *Tank Girl* with Alan Martin, and co-creator of the virtual band *Gorillaz* with Damon Albarn; and Kate Gibb (n.d.), who developed a print-inspired, digital visual language for her illustration work. eBoy, a Scandinavian pixel-art group founded by Kai Vermehr, Steffen Sauerteig and Svend Smital, made work influenced by Japanese artistic traditions, employing an isometric perspective system and non-naturalistic colours in their futuristic urban depictions that are simultaneously of video games. Jason Brooks (b. 1969) was an early pioneer of digital fashion illustration, while Shonagh Rae (n.d.) became known for her textural, print-influenced illustration work. Marion Deuchars (b. 1964) fused a powerful screenprint aesthetic with hand-drawn elements, and Jasper Goodall (b. 1973) also became known for his flat-colour, screenprint aesthetic. Han Hoogerbrugge (b. 1963) was also prominent, known for his digital cartoon work and interactive digital illustrations.



184 Quentin Blake, *Zagazoo*, 1998

Within the international field of children's fiction, influential illustrators, often illustrator-authors, included Lauren Child (b. 1965), who employed an innovative use of collage, Nick Sharratt (b. 1962), known for his graphic and colourful illustrated work with author Jacqueline Wilson, and Feridun Oral (b. 1961), a Turkish children's book illustrator whose work included Islamic design elements and who also worked as a fine artist and sculptor. Axel Scheffler (b. 1957), animator and illustrator, became renowned for his work with author Julia Donaldson on *The Gruffalo* (1999) and other books. Quentin Blake (b. 1932), who had long collaborated with the best-selling British author Roald Dahl, also produced his own authored output, such as *Zagazoo*, first published in 1998, and numerous other projects, including a 1993 illustrated stamp series for Royal Mail based on Charles Dickens's *A Christmas Carol*.**[184]** The illustrations in *Zagazoo* exemplify Blake's electric, hand-drawn linework coupled with splashes of vibrant watercolour, making his illustrations dance in front of his audience's eyes.

Lane Smith (b. 1959) used innovative analogue image-making techniques for books such as Jon Scieszka's *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992), adding an element of postmodernism to children's literature by challenging over-familiar fairy-tale formats, disrupting the narrative with self-referential content and introducing satire into his stories, while Jane Ray (b. 1960) wrote and illustrated more than seventy children's books, including *Ahmed and the Feather Girl* (2010). Certain illustrator/author collaborations proved to be huge commercial successes, such as Guy Parker-Rees's (b. 1959) illustration work with author Giles Andreae on *Giraffes Can't Dance*, which sold in excess of 4 million copies globally. Parker-Rees's animated, upbeat and vibrant illustration work had the ability to connect directly with the child reader, and to immerse them in a narrative where their anxieties and challenges could be explored and worked through in a safe environment, and with a positive, optimistic conclusion. Martin Handford (b. 1956) became known for his densely illustrated and interactive *Where's Wally?* books, which have sold in excess of 75 million copies worldwide, engaging the viewer in scanning their hyper-detailed images in order to find the 'true' Wally and his friends among a sea of lookalikes.

Summary

As analogue, paper-based illustration crisscrossed with digital illustration in this era, there were bold pronouncements of its total demise, in relation to the arrival of this slicker, faster medium with which to create commercial imagery. However, what few predicted was the potential for a fertile and ongoing relationship between the two media sets, where more human and physical ways of making visual work could be harnessed within new digital image-making software, such as Photoshop and Illustrator. The result was a dazzlingly eclectic mix of illustration styles, derived from international reference points, thus achieving the best of both worlds for young aspiring illustrators, their clients and their intended audiences.

Chapter 10

2000–The Present

Global Politics, Terrorism and the Information Superhighway

As the new millennium arrived, heralded by spectacular international celebrations, the Western world was about to receive one of its greatest and most tragic shocks. On 11 September 2001, Al-Qaeda-affiliated hijackers, at the behest of Osama bin Laden, flew two Boeing 767 passenger jets into the North and South towers of New York's World Trade Center (the Twin Towers), killing almost three thousand people. In response to the tragedy, the American cartoonist Art Spiegelman published the graphic novel *In the Shadow of No Towers* (2004), to reflect the trauma of the nation as well as his own personally felt horror at the attacks. Initially unable to achieve publication in America, it was serialized in the German newspaper *Die Zeit* from 2002 to 2004, with excerpts also published in the UK in the *Independent* newspaper and the full narrative appearing in the *London Review of Books* from March 2003 onwards.

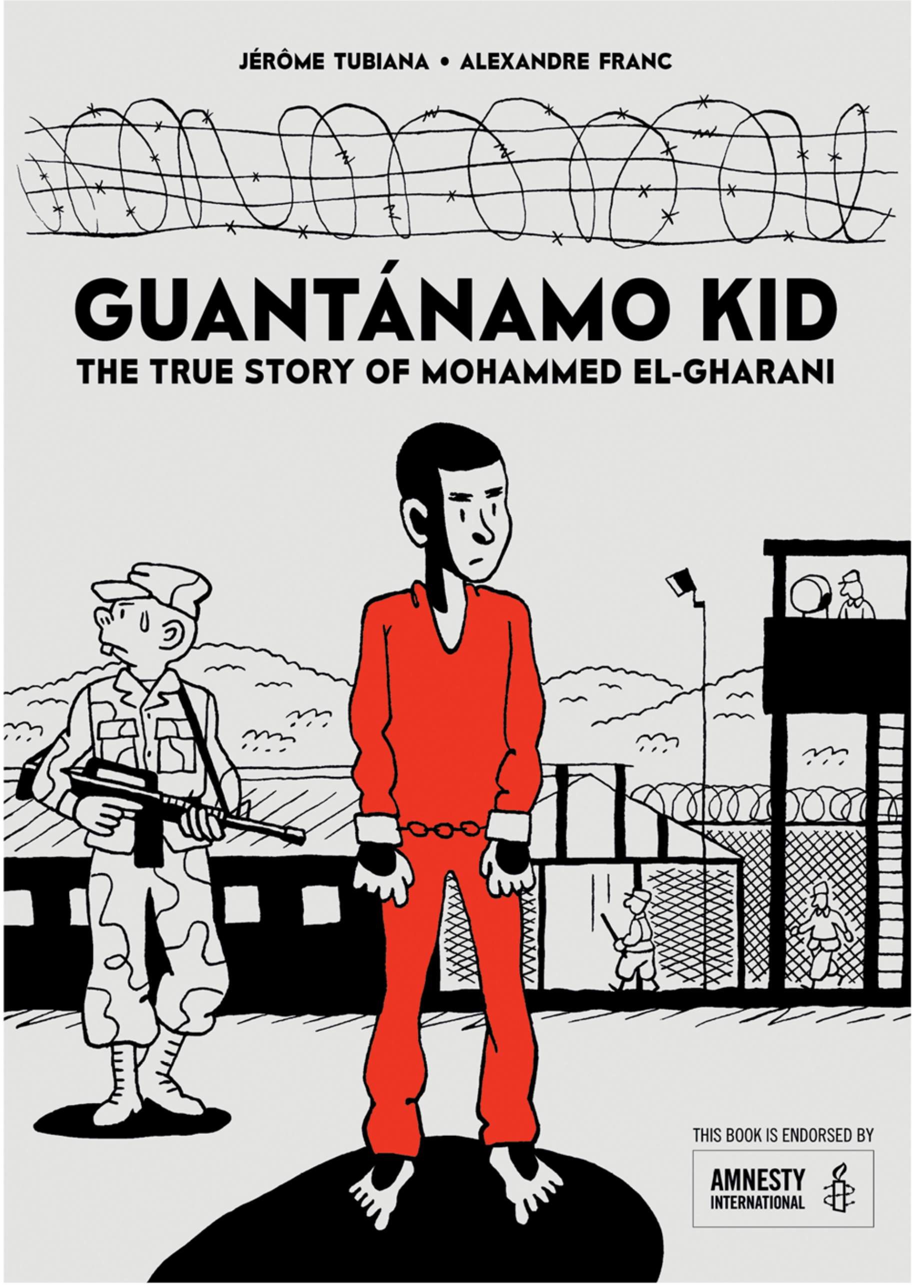
The effects of 9/11, as it became known, were far-reaching, leading in 2003 to an American-led invasion of Iraq and a lengthy so-called War on Terror aimed at unseating the then Iraqi president, Saddam Hussein. With his trademark moustache, black beret and military uniform, Hussein became the target of political cartoonists such as Steve Bell in Great Britain, whose work was published in the *Guardian* newspaper, and Paul Ekers (b. 1961) in New Zealand, in publications such as *Central Community Newspapers* (Wellington Region), the *Levin Chronicle* and *Kapi Mana News*. In America, Jeff Koterba's (b. 1961) 'Saddam' cartoons were published in the *Omaha World Herald* and syndicated by Cagle Cartoons to 850 national and international outputs.

In 2002, America set up a US military base, named Guantanamo Bay, on the south coast of Cuba, to detain suspected Islamic terrorists. The prison did not operate under the rules of the Geneva Convention in relation to the torture of inmates and the lack of judicial hearings or fixed-term prison sentences, drawing criticism from human rights groups worldwide. In 2019 the French illustrator Alexandre Franc collaborated with journalist Jérôme Tubiana to publish the graphic novel *Guantánamo Kid*, which told the story of Mohammed El-Gharani, a former detainee at Guantanamo Bay.**[185–187]** Faced with the challenge of telling such a harrowing, violent story in a way that was also engaging and entertaining, Franc's solution was to satirize the American guards, depicting them in an overblown, tongue-in-cheek 'baddie' style, their self-importance clearly visualized. The message for the reader was that, regardless of the way El-Gharani's captors had treated him, he would always have the moral high ground and, come what may, would emerge the victor.

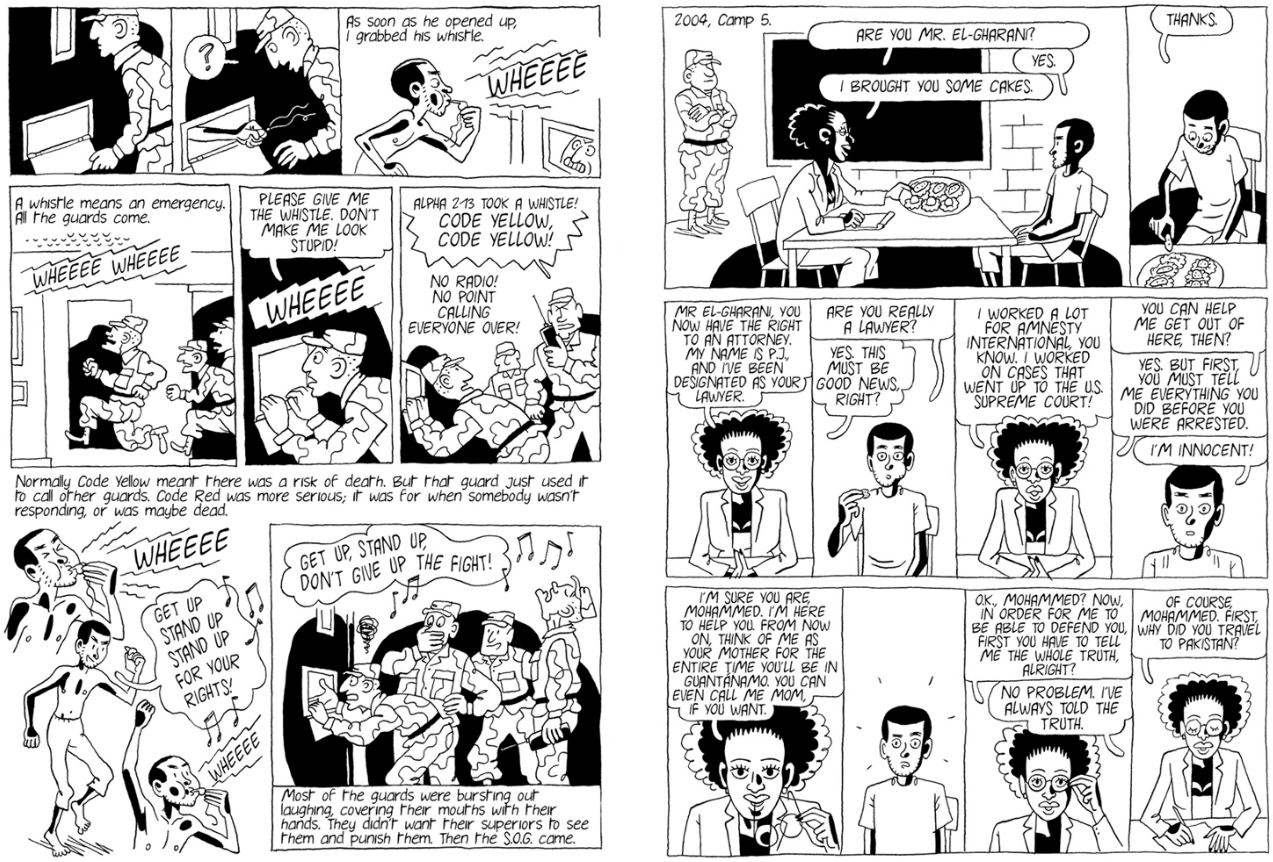
The book’s cover went through multiple versions before Franc and the publisher, SelfMadeHero, with sponsorship from Amnesty International, agreed the final image. The shackled figure of El-Gharani, wearing the notorious orange jumpsuit that became associated with media depictions of Guantanamo detainees, stands out in bright contrast against the black and white design of the cover and inside pages.

In 2009, Barack Obama became the first African American President of the United States. His election campaign was aided by Shepard Fairey’s photographic-based, illustrative portrait, depicting him in the red, white and blue colour palette of the US flag with the word ‘HOPE’ beneath – a modernized version of 20th-century propaganda posters.**[188]** Though successfully drawing support for Obama’s campaign, the image led to controversy and an eventual out-of-court settlement due to its unauthorized use of photojournalist Mannie Garcia’s original photograph of then Senator Obama.

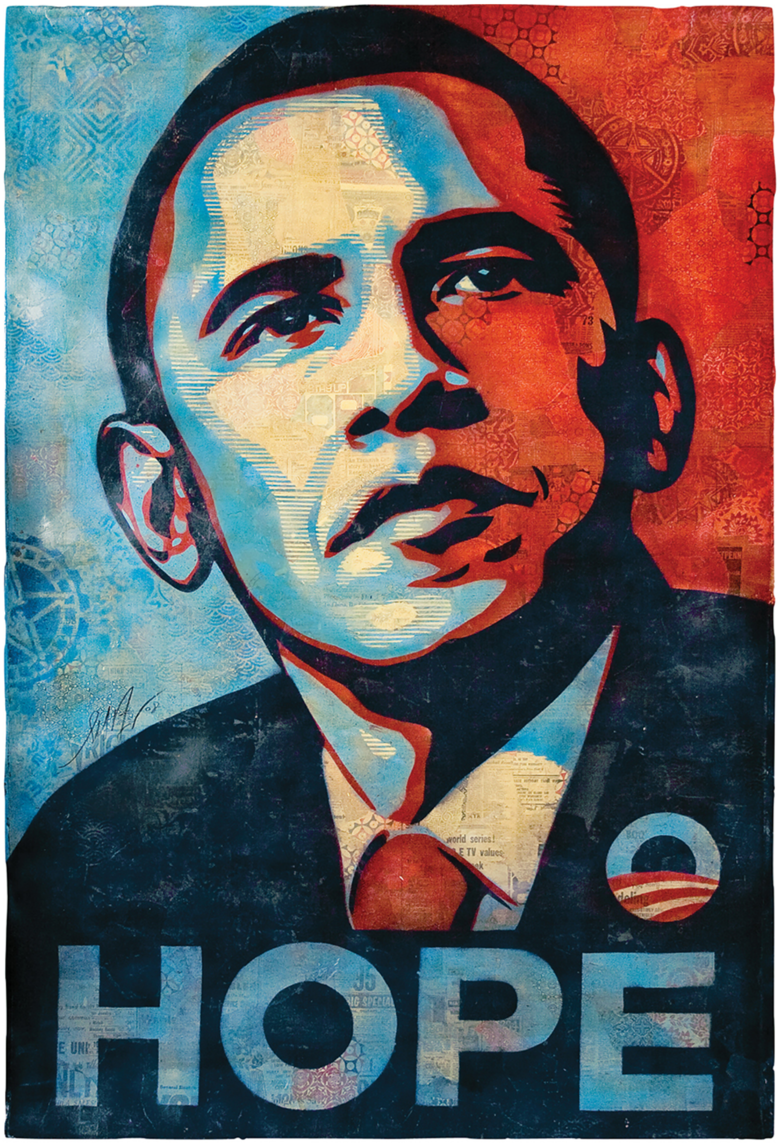
Obama’s liberal ideas and policies, which included the Patient Protection and Affordable Care Act, new legislation on same-sex marriage and a review of the rights of LGBTQ+ communities, led to him being awarded the Nobel Peace Prize in 2009 for his ‘extraordinary efforts to strengthen international diplomacy and co-operation between peoples’. After a review into the ban on transgender people serving in the US armed forces was announced in 2015, the London-based American illustrator Rebecca Hendin (b. 1988) was commissioned by the BBC to create a series of illustrations to accompany an article covering the issue that appeared on the BBC News website on 14 June 2016. The piece highlighted the fact that, despite the ban, an estimated 13,000 transgender people were then serving in the US forces, largely in secret. Hendin visualized the isolation and anxiety of this experience using a visual style that she had previously created with analogue art materials – while employed as an in-house illustrator by the online news platform Buzzfeed, Hendin had made the decision to work digitally in order to meet the need to work more swiftly.**[189]**


JÉRÔME TUBIANA • ALEXANDRE FRANC
GUANTÁNAMO KID
THE TRUE STORY OF MOHAMMED EL-GHARANI
THIS BOOK IS ENDORSED BY
AMNESTY INTERNATIONAL

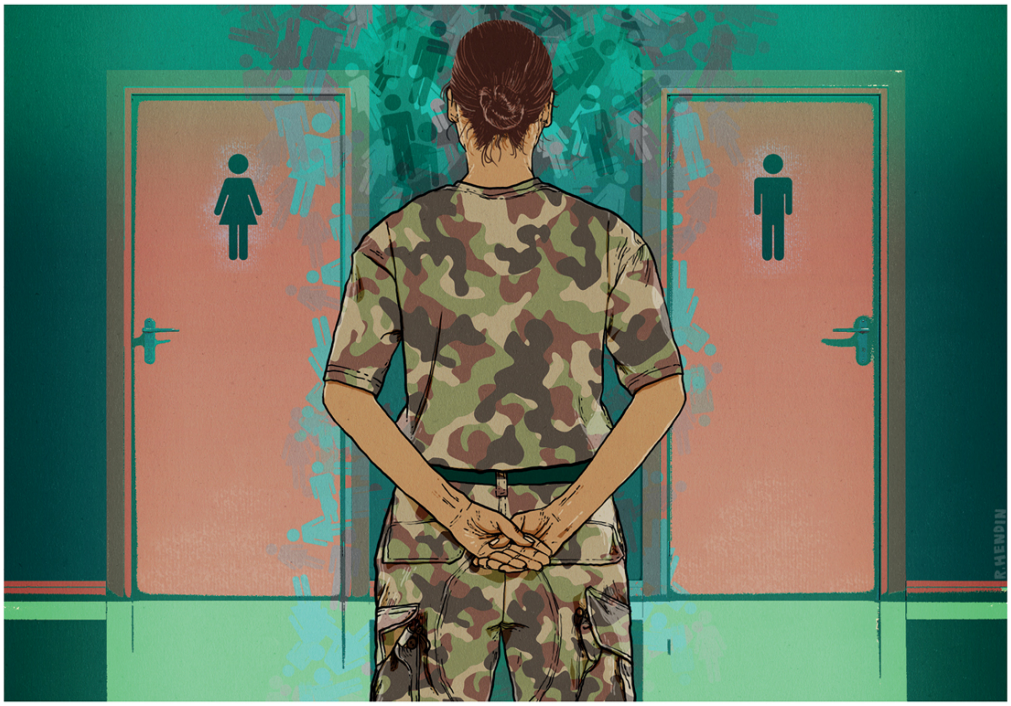
185 Alexandre Franc and Jérôme Tubiana, *Guantánamo Kid: The True Story of Mohammed El-Gharani*, 2019


As soon as he opened up, I grabbed his whistle.
?
WHEEEE
A whistle means an emergency. All the guards come.
WHEEEE WHEEEE
PLEASE GIVE ME THE WHISTLE. DON'T MAKE ME LOOK STUPID!
WHEEEE
ALPHA 2-13 TOOK A WHISTLE! CODE YELLOW, CODE YELLOW!
NO RADIO! NO POINT CALLING EVERYONE OVER!
Normally Code Yellow meant there was a risk of death. But that guard just used it to call other guards. Code Red was more serious; it was for when somebody wasn't responding, or was maybe dead.
WHEEEE
GET UP STAND UP STAND UP FOR YOUR RIGHTS!
WHEEEE
GET UP, STAND UP, DON'T GIVE UP THE FIGHT!
Most of the guards were bursting out laughing, covering their mouths with their hands. They didn't want their superiors to see them and punish them. Then the S.O.G. came.
2004, Camp 5.
ARE YOU MR. EL-GHARANI?
YES.
I BROUGHT YOU SOME CAKES.
THANKS.
MR EL-GHARANI, YOU NOW HAVE THE RIGHT TO AN ATTORNEY. MY NAME IS P.J., AND I'VE BEEN DESIGNATED AS YOUR LAWYER.
ARE YOU REALLY A LAWYER?
YES. THIS MUST BE GOOD NEWS, RIGHT?
I WORKED A LOT FOR AMNESTY INTERNATIONAL, YOU KNOW. I WORKED ON CASES THAT WENT UP TO THE U.S. SUPREME COURT!
YOU CAN HELP ME GET OUT OF HERE, THEN?
YES. BUT FIRST, YOU MUST TELL ME EVERYTHING YOU DID BEFORE YOU WERE ARRESTED.
I'M INNOCENT!
I'M SURE YOU ARE, MOHAMMED. I'M HERE TO HELP YOU. FROM NOW ON, THINK OF ME AS YOUR MOTHER FOR THE ENTIRE TIME YOU'LL BE IN GUANTÁNAMO. YOU CAN EVEN CALL ME MOM, IF YOU WANT.
O.K., MOHAMMED? NOW, IN ORDER FOR ME TO BE ABLE TO DEFEND YOU, FIRST YOU HAVE TO TELL ME THE WHOLE TRUTH, ALRIGHT?
NO PROBLEM. I'VE ALWAYS TOLD THE TRUTH.
OF COURSE, MOHAMMED. FIRST, WHY DID YOU TRAVEL TO PAKISTAN?

186, 187 Alexandre Franc and Jérôme Tubiana, *Guantánamo Kid: The True Story of Mohammed El-Gharani*, 2019



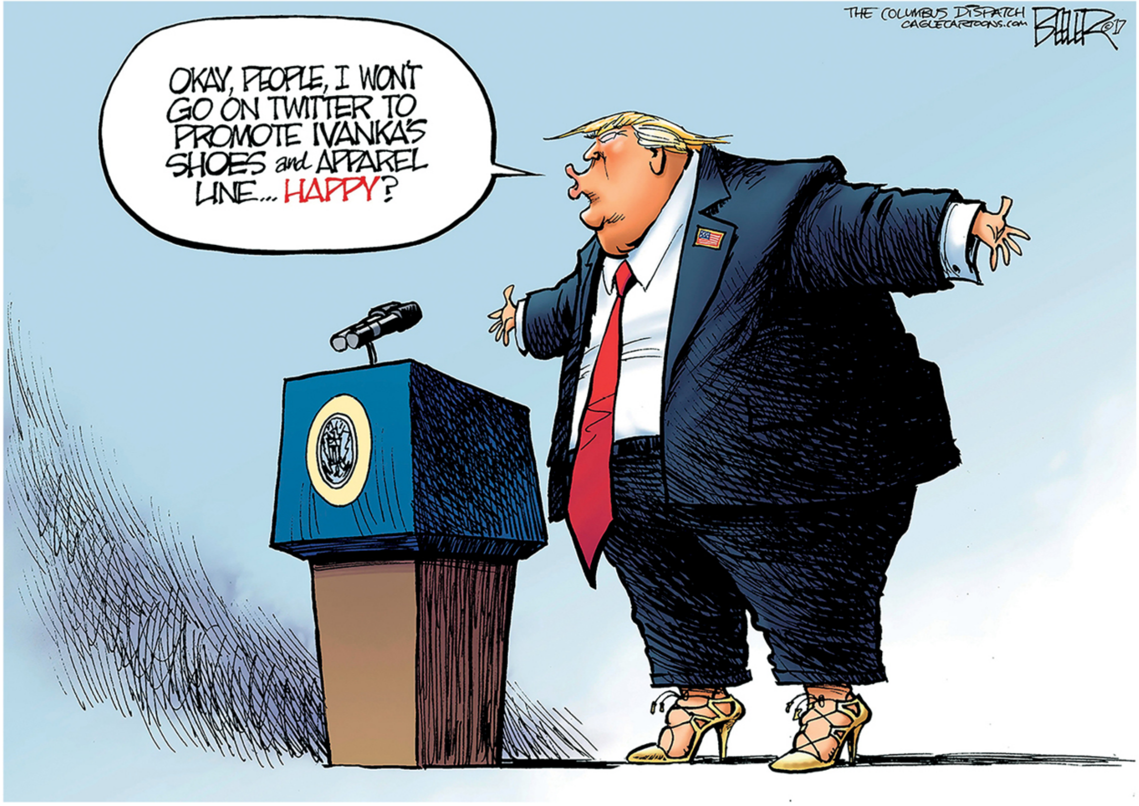
188 Shepard Fairey, *Barack Obama "Hope"*, 2008



189 Rebecca Hendin, *The Secret Life of a Transgender Airman*, digital illustration, 2016

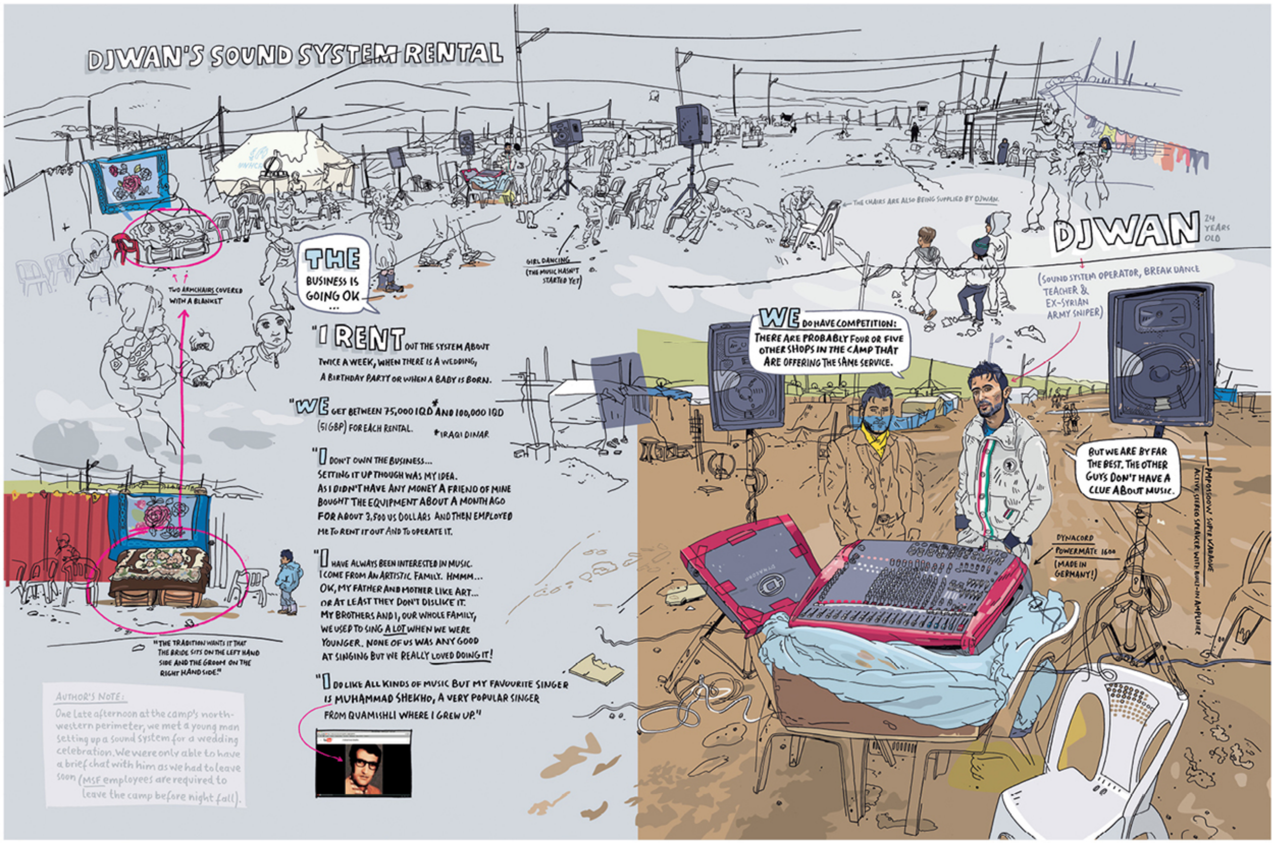
Meanwhile, pro-democracy protesters in the Middle East and North Africa had sought their own revolution and democratic reform in what became known as the Arab Spring (2010–12), with protests, uprisings and armed rebellions spreading across the Arab world in response to oppressive governance and low standards of living. Captured through phone footage, as well as by photojournalists, and uploaded to social media outlets, images of these events fed into the work of graphic novelists, facilitating a fresh injection of interest in Middle Eastern comics, for instance with the establishing in 2015 of the annual Cairo Comix Con (officially the CairoComix Festival). Graphic novels published post-2000 focusing on the region included *How to Understand Israel* (2007) by Sarah Glidden; *A Game for Swallows: To Die, To Leave, To Return* (2007) and *I Remember Beirut* (2008) by Zeina Abirached; *Footnotes in Gaza* (2009) by Joe Sacco; *Zahra's Paradise* (2011), a graphic novel and 'webcomic' written by Amir (Zoll) and illustrated by Khalil; *The Arab of the Future* (2014) by Riad Sattouf; *Baddawi* (2015) by Leila Abdelrazaq; and *Poppies of Iraq* (2017) by Lewis Trondheim. Also of note, praised by UK-based news website *Middle East Eye*, were Deena Mohamed, Rawand Issa and Asateer El-Khouf. The latter was the author-illustrator of *Legends of Fear*, the third in a series of ten stories from ancient Egypt and Tunisia.

Following President Obama's second term in office, in 2016 the backlash arrived in the form of New York real-estate tycoon Donald Trump. He was easy for cartoonists to lampoon, with his coiffured sweep of blond hair, his piercing gaze and his jutting jaw line. Coupled with his swaggering attitude and scant regard for factual accuracy, he was a caricaturist's dream. Trump featured in a multitude of cartoons, including those by Lichuan Xia, working in China for news outlet CNN, who often depicted Trump solely as a head, and Michael de Adder, a Canadian cartoonist based in Halifax, Nova Scotia, working for *The Washington Post* and numerous other publications. One carefully drawn depiction shows Trump on a golf course, about to hit a shot over the bodies of two drowned migrants. Other cartoonists who featured Trump in their work included Bill Bramhall, for the *New York Daily News*, Dave Granlund, a nationally syndicated editorial cartoonist, Clay Bennett, for the *Chattanooga Times Free Press*, and Nate Beeler, for the *Columbus Dispatch*. In this cartoon by Beeler, the amusement of seeing President Trump wearing a pair of female high heels is further extended by the implication of hypocrisy and ruthless self-promotion, often via social media, that came to be associated with the man.**[190]**


THE COLUMBUS DISPATCH
CAGLECARTOONS.com
BEELER ©17
OKAY, PEOPLE, I WON'T GO ON TWITTER TO PROMOTE IVANKA'S SHOES and APPAREL LINE... HAPPY?

190 Nate Beeler, *Okay, people I won't go on Twitter to promote Ivanka's shoes and apparel line… Happy?*, editorial cartoon, 2017

As the possibility of social-media manipulation threatened Western democratic systems, elsewhere in the world mass migration escalated, with wars across the Middle East causing people to flee their homes to seek a new life in Europe. They paid traffickers large sums of money to make the perilous boat journey across the Mediterranean Sea and the English Channel, to seek asylum in the West. Many tragically drowned on the voyage. The plight of these migrants would feature in an exhibition at the House of Illustration in London titled 'Journeys Drawn: Illustration from the Refugee Crisis' in 2018. Twelve illustrators featured in the show, including Ghaith Abdul-Ahad (b. 1975) from Iraq, Majid Adin (n.d.) from Iran, Asia Alfasi (b. 1984), originally from Libya and now a British citizen, and Mahmoud Salameh (n.d.) from Palestine. The work of London-based reportage illustrator Olivier Kugler (b. 1970) was also exhibited. Using digitally drawn word and image, Kugler conveyed the ordeal of the refugee experience. Recording interviews with his subjects as well as photographing them, he then combined and composed these elements into a final image, such as this editorial illustration from his book *Escaping Wars and Waves* of 2017, commissioned by Médecins sans Frontieres (Doctors without Borders) to help raise awareness of Syrian refugees in Domiz Refugee Camp, Iraqi Kurdistan.[191]


DJWAN'S SOUND SYSTEM RENTAL
TWO ARMCHAIRS COVERED WITH A BLANKET
THE BUSINESS IS GOING OK ...
GIRL DANCING (THE MUSIC HASN'T STARTED YET)
"I RENT OUT THE SYSTEM ABOUT TWICE A WEEK, WHEN THERE IS A WEDDING, A BIRTHDAY PARTY OR WHEN A BABY IS BORN.
"WE GET BETWEEN 75,000 IQD* AND 100,000 IQD (51GBP) FOR EACH RENTAL. *IRAQI DINAR
"I DON'T OWN THE BUSINESS... SETTING IT UP THOUGH WAS MY IDEA. AS I DIDN'T HAVE ANY MONEY A FRIEND OF MINE BOUGHT THE EQUIPMENT ABOUT A MONTH AGO FOR ABOUT 3,500 US DOLLARS AND THEN EMPLOYED ME TO RENT IT OUT AND TO OPERATE IT.
"I HAVE ALWAYS BEEN INTERESTED IN MUSIC. I COME FROM AN ARTISTIC FAMILY. HMMM... OK, MY FATHER AND MOTHER LIKE ART... OR AT LEAST THEY DON'T DISLIKE IT. MY BROTHERS AND I, OUR WHOLE FAMILY, WE USED TO SING A LOT WHEN WE WERE YOUNGER. NONE OF US WAS ANY GOOD AT SINGING BUT WE REALLY LOVED DOING IT!
"I DO LIKE ALL KINDS OF MUSIC BUT MY FAVOURITE SINGER IS MUHAMMAD SHEKHO, A VERY POPULAR SINGER FROM QUAMISHLI WHERE I GREW UP."
"THE TRADITION WANTS IT THAT THE BRIDE SITS ON THE LEFT HAND SIDE AND THE GROOM ON THE RIGHT HAND SIDE."
AUTHOR'S NOTE: One late afternoon at the camp's north-western perimeter, we met a young man setting up a sound system for a wedding celebration. We were only able to have a brief chat with him as we had to leave soon (MSF employees are required to leave the camp before night fall).
THE CHAIRS ARE ALSO BEING SUPPLIED BY DJWAN.
DJWAN 24 YEARS OLD
(SOUND SYSTEM OPERATOR, BREAK DANCE TEACHER & EX-SYRIAN ARMY SNIPER)
WE DO HAVE COMPETITION: THERE ARE PROBABLY FOUR OR FIVE OTHER SHOPS IN THE CAMP THAT ARE OFFERING THE SAME SERVICE.
BUT WE ARE BY FAR THE BEST. THE OTHER GUYS DON'T HAVE A CLUE ABOUT MUSIC.
DYNACORD POWERMATE 1600 (MADE IN GERMANY!)
PMP0500W SUPER KARAOKE ACTIVE STEREO SPEAKER WITH BUILT-IN AMPLIFIER

191 Olivier Kugler, *Djwan*, editorial illustration from *Escaping Wars and Waves: Encounters with Syrian Refugees*, 2017

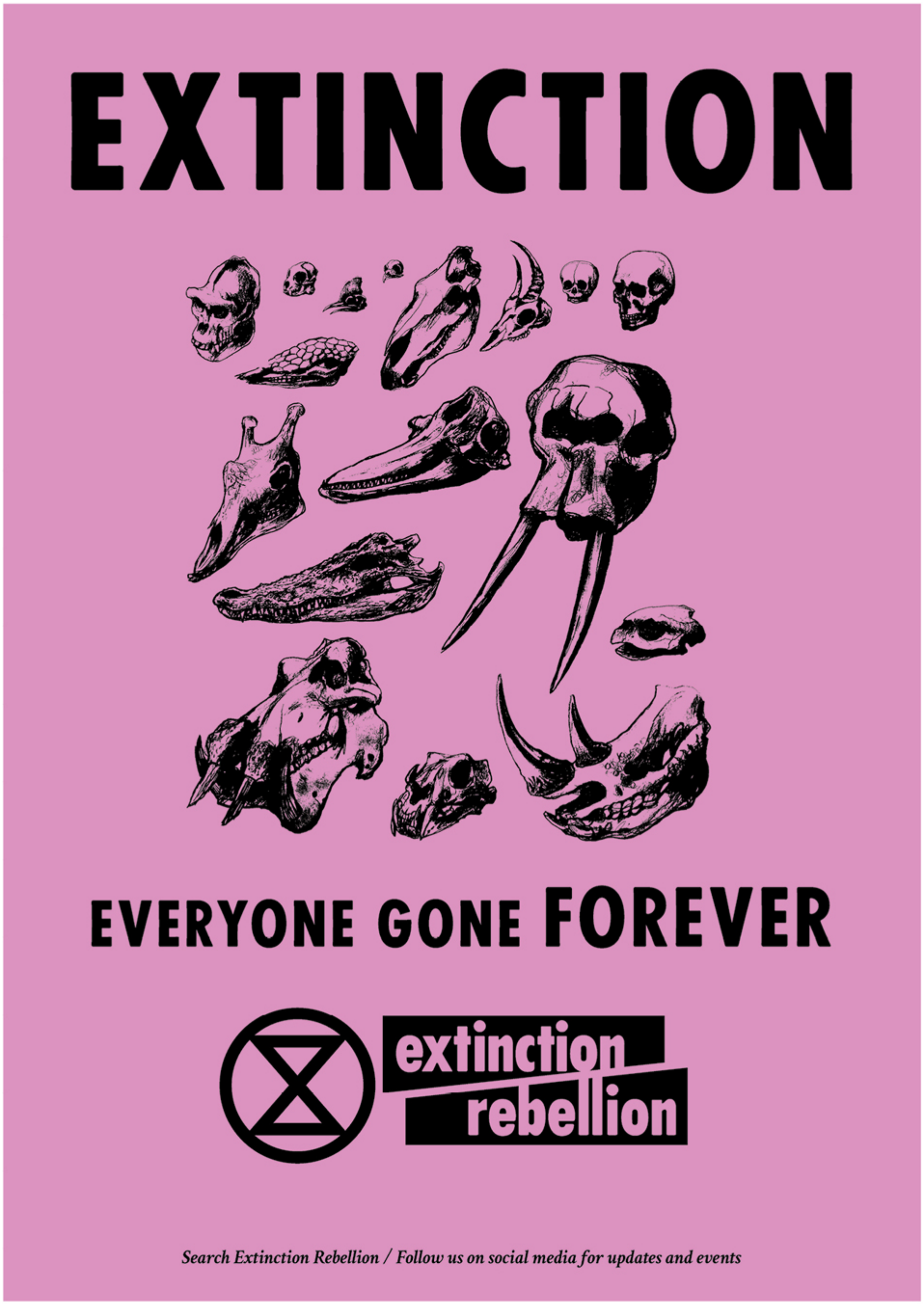
Climate Change, COVID and New Technologies

As dramatic and sizeable environmental phenomena proliferated, the field of illustrated infographics played an increasingly important role, delivered in a variety of illustrative languages, aiding editorial readerships to understand these seismic events. International newspapers featured such infographics by way of explaining seismic events, such as the Indian Ocean earthquake of 2004, hurricanes Katrina (2005) and Harvey (2017), and wildfires in California, the Arctic and the Brazilian rainforest. Organizations such as CropLife in Latin America, Save Our Seas (based in the Seychelles) and the WWF issued such illustrated infographics. This genre was also used as a way of documenting people's attitudes and beliefs in relation to climate change, both for and against.

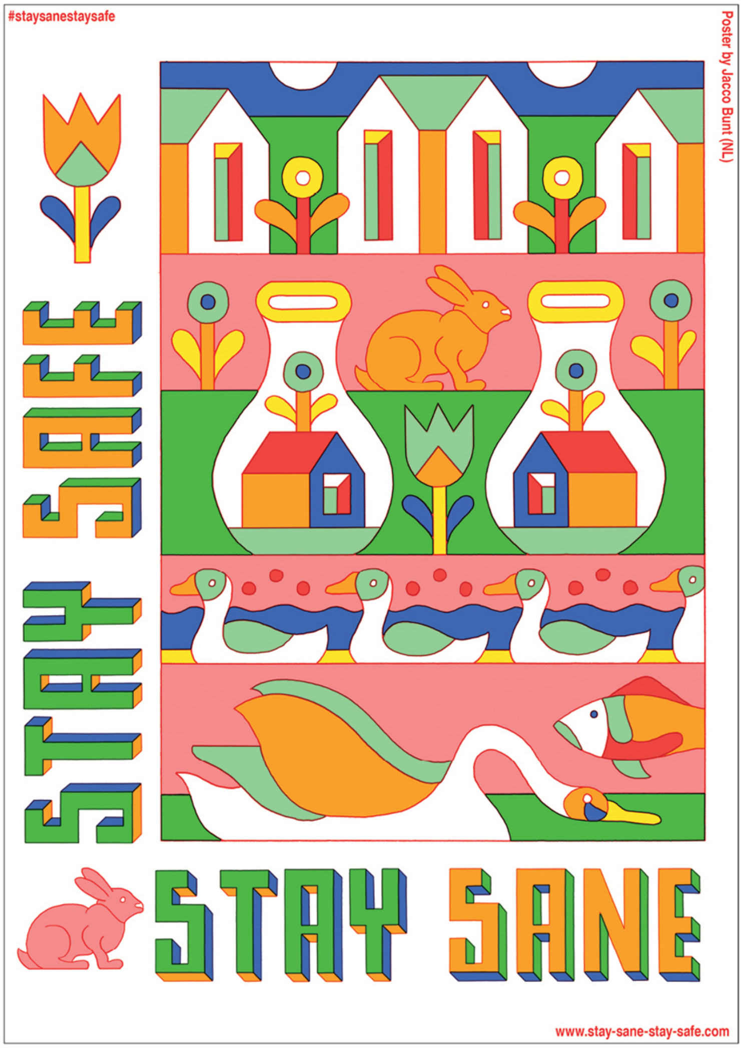
The climate movement gathered swift momentum through the influence of Swedish schoolgirl Greta Thunberg, and her *Skolstrejk för Klimatet!* ('School Strike for Climate').

Thunberg was pictured sitting with her hand-painted protest board outside the Swedish parliament, questioning the point of engaging in education when the world was going to end due to adult inactivity on climate change. Other activists coalesced under the banner of Extinction Rebellion, an echo of the Committee of 100's anti-war march in 1961, with many illustrated posters featuring urgent slogans such as 'Dead Planet' and 'Rebel for Life'. Miles Glyn's illustrated poster for Extinction Rebellion shows human bones as an archaeological and anthropological relic, surrounded by the words 'Extinction: Everyone Gone Forever'.**[192]**

COVID-19 was declared a pandemic by the World Health Organization in March 2020, with ensuing restrictions and lockdowns around the globe. However, one benefit of such lockdowns was an unprecedented opportunity to observe the effects on the planet of almost zero carbon emissions, with infographics from polluted cities evidencing an improved state of balance between human beings and their environment, especially in urban areas. To support each other during this period and help people cope with the effects of the pandemic, creatives from Studio Lennarts & de Bruijn in The Hague, Holland, launched a campaign called 'Stay Sane, Stay Safe', encouraging fellow creatives to create a visual message, uploaded to a shared site. The project was a great success, eventually comprising 1,700 designs from 82 countries. In this illustration by Jacco Bunt, entitled *Repetition and Blending in, Stay Safe Stay Sane* and dated 9 April 2020, the artist shows a pair of houses, each protected within its own glass casing, signifying the need to stay indoors to minimize the risk of infection.**[193]** The glass casings are reminiscent of laboratory flasks, but also of terrariums used to hothouse plants, which can be seen sprouting from the houses' roofs. The rest of the composition abounds with images of animals and flowers, depicted in bright primary and complementary colours, encouraging a feeling of positivity and cheerfulness in the face of genuine adversity.

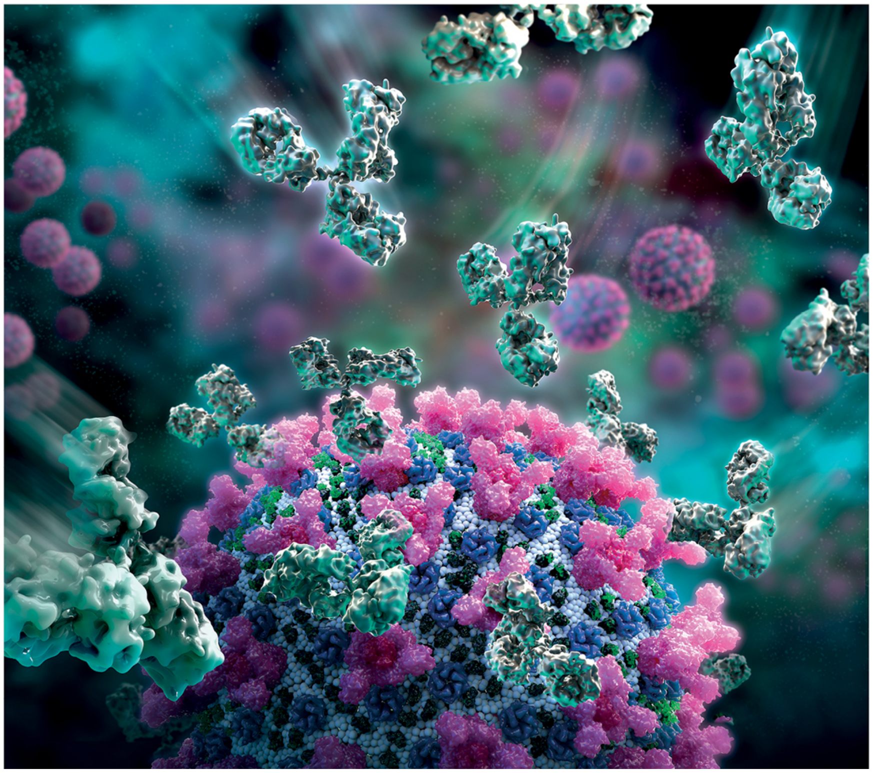

EXTINCTION
EVERYONE GONE FOREVER
extinction rebellion
Search Extinction Rebellion / Follow us on social media for updates and events

192 Miles Glyn, *Extinction: Everyone Gone Forever*, poster for Extinction Rebellion, 2018

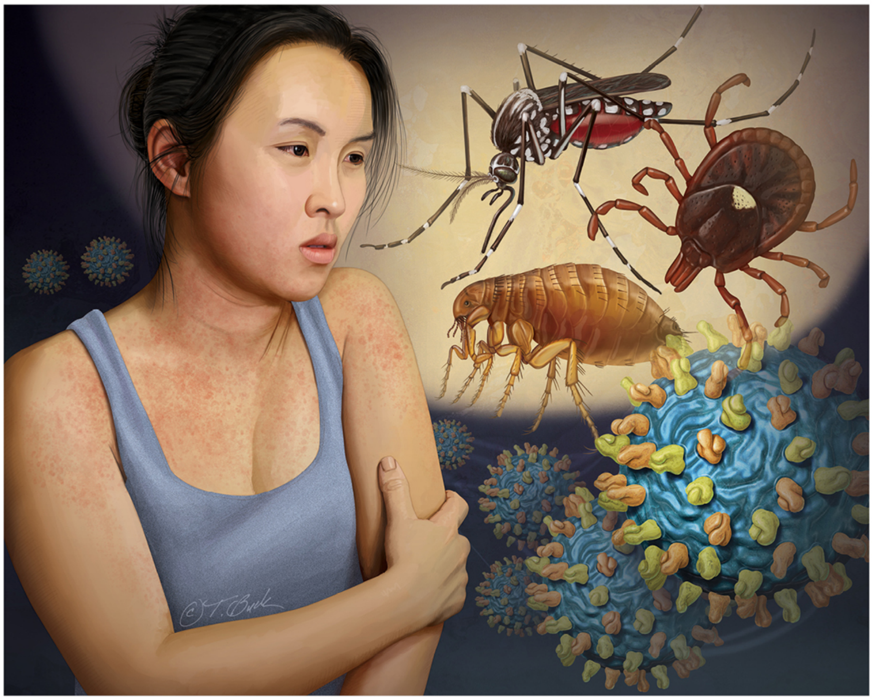


193 Jacco Bunt, *Repetition and Blending in, Stay Safe Stay Sane*, 2020

COVID-19 was an obvious choice of subject matter for the Canadian medical illustrator Audra Geras, whose work consists of digitally created, highly detailed animations of the interior world of the human body. Geras leads a creative team of what she describes as 'visual storytellers', and they translate complex scientific and medical information into clear, accurate and luminous visual animations. In this image, Geras positions the audience inside the body, showing the coronavirus battling it out with the antibodies that fight it.**[194]** Also working in this genre, the American illustrator Todd Buck fuses traditional approaches to medical illustration with a modern, Realist style that is also exemplary in its inclusion of a diversity of racial representation.**[195]** Here, Buck combines an illustration of the unwell person with images of insects that carry disease and a microscopic depiction of the disease itself.



194 Audra Geras, *Covid-19 Neutralizing Antibodies*, 2020

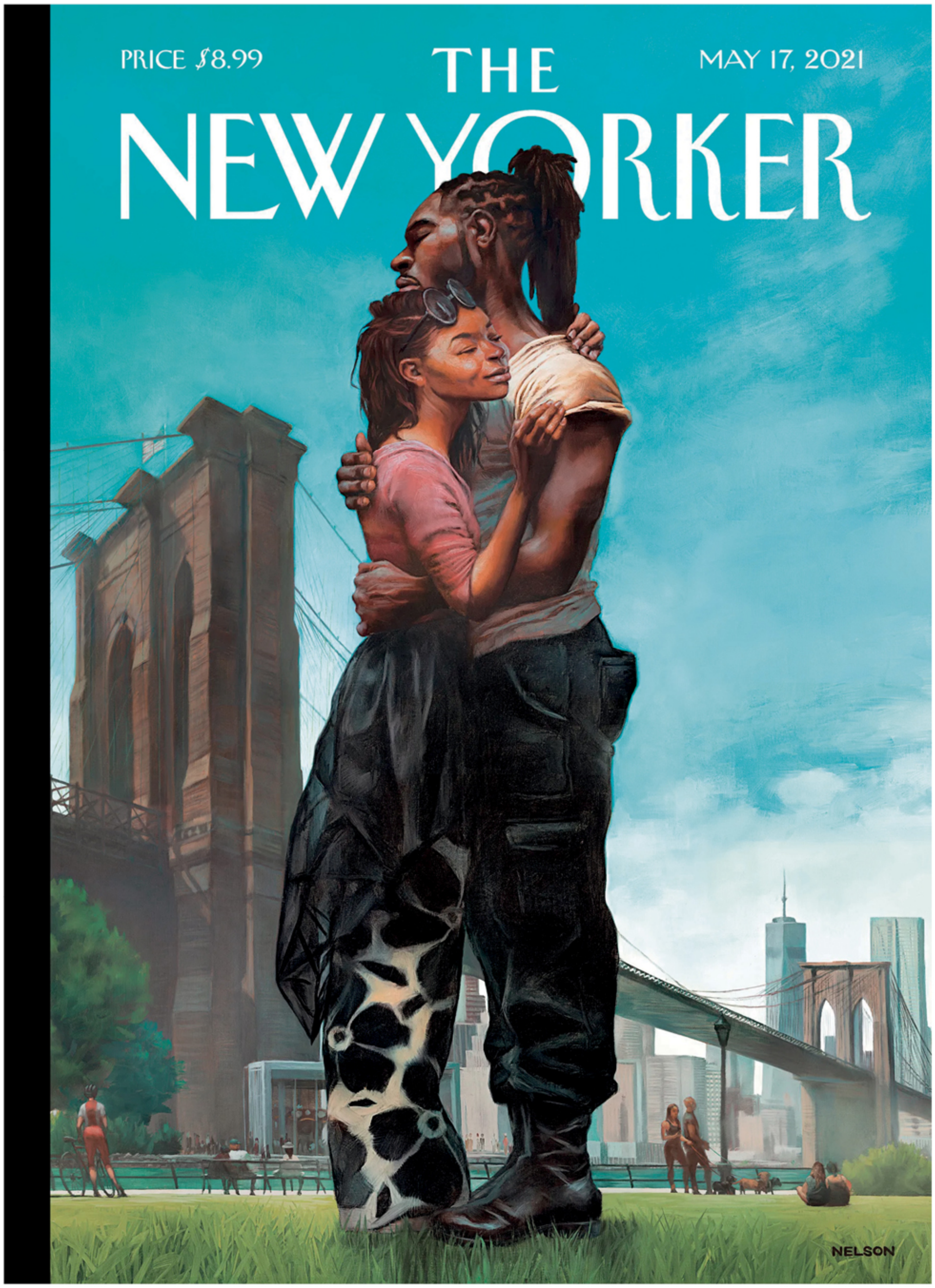


195 Todd Buck, *Vector-borne Diseases*, 2016

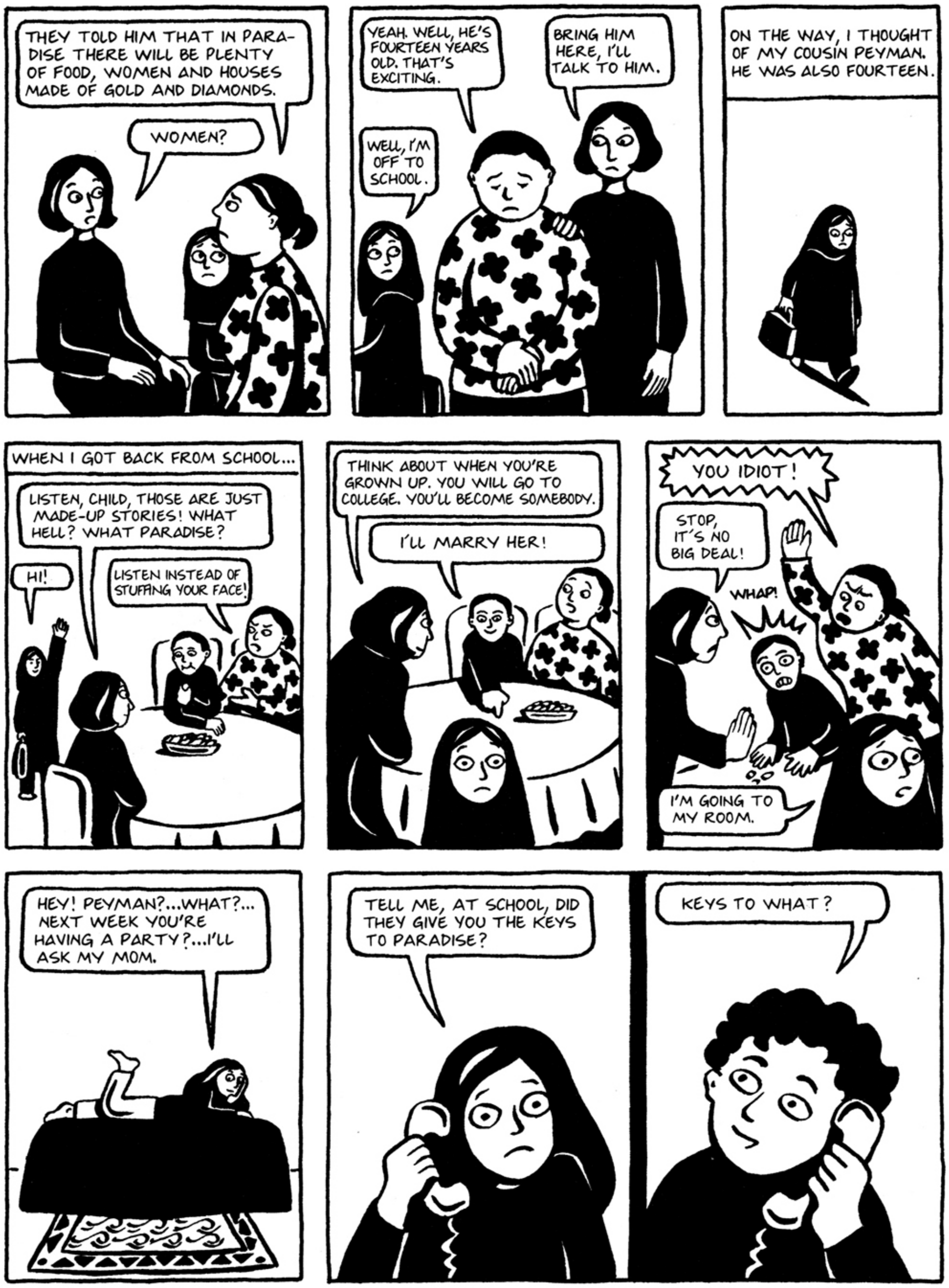
The aftermath of the COVID pandemic, and specifically the relaxing of social distancing regulations, fed into the work of American illustrator Kadir Nelson (b. 1974), whose images centre on depicting the lives of the African American community. In this cover for the *New Yorker* of May 2021, Nelson celebrates both the advent of spring and a return to normal human relations after the physical isolation of the COVID-19 lockdowns.**[196]** The previous year, in an illustration for the cover of *Rolling Stone* magazine, Nelson had commemorated the life of George Floyd, choked to death at the hands of a white policeman on a Minneapolis street, and the ensuing social uprisings that coalesced into the Black Lives Matter movement. For this cover, Nelson re-imagined Eugène Delacroix's 1830 oil painting *Liberty Leading the People*, replacing the 19th-century French artist's figure of Liberty with a young Black woman wearing a T-shirt bearing a photograph of Floyd's face, her fist raised in a Black Power salute.

In technology, social-media corporations dominated the media space, reinventing the long-established 'editorial funded by advertising' formula through platforms such as YouTube, Friendster, Myspace, Facebook, Instagram, Snapchat, TikTok and X (formerly Twitter). Certainly, it was a substantial new opportunity for young illustrators, who could not necessarily gain agent representation immediately on graduation. Now they could set out their creative market-stall online for very low start-up costs, with 24/7 international reach and huge selling potential. What ensued was a great democratization of the marketplace, with illustrators using adaptable website software from free providers such as Cargo Collective to promote their work, as well as sites like Behance, Pinterest and Instagram.

There was also an increasingly dazzling array of digital software, including some new and very sophisticated animation programs. And, more recently, there has been the steady development of Artificial Intelligence, with its capacity to generate illustrative images on request, at lightning speed, something that may yet prove to be a real challenge to the career illustrator. These Artificial Intelligence 'image generator' programs, such as DALL-E 3, Midjourney, DreamStudio and Firefly, pose very serious questions around intellectual property, particularly in relation to huge data sets of previously created illustration work.


PRICE $8.99
THE NEW YORKER
MAY 17, 2021
NELSON

196 Kadir Nelson, *Homecoming*, front cover for the *New Yorker*, 2021


THEY TOLD HIM THAT IN PARADISE THERE WILL BE PLENTY OF FOOD, WOMEN AND HOUSES MADE OF GOLD AND DIAMONDS.
WOMEN?
YEAH. WELL, HE'S FOURTEEN YEARS OLD. THAT'S EXCITING.
BRING HIM HERE, I'LL TALK TO HIM.
WELL, I'M OFF TO SCHOOL.
ON THE WAY, I THOUGHT OF MY COUSIN PEYMAN. HE WAS ALSO FOURTEEN.
WHEN I GOT BACK FROM SCHOOL...
LISTEN, CHILD, THOSE ARE JUST MADE-UP STORIES! WHAT HELL? WHAT PARADISE?
HI!
LISTEN INSTEAD OF STUFFING YOUR FACE!
THINK ABOUT WHEN YOU'RE GROWN UP. YOU WILL GO TO COLLEGE. YOU'LL BECOME SOMEBODY.
I'LL MARRY HER!
YOU IDIOT!
STOP, IT'S NO BIG DEAL!
WHAP!
I'M GOING TO MY ROOM.
HEY! PEYMAN?...WHAT?... NEXT WEEK YOU'RE HAVING A PARTY?...I'LL ASK MY MOM.
TELL ME, AT SCHOOL, DID THEY GIVE YOU THE KEYS TO PARADISE?
KEYS TO WHAT?

197 Marjane Satrapi, *Persepolis: The Story of a Childhood*, 2003

This combination of traditional and digital mediums featured in animation as well, in works such as *Spirited Away* (2001), a magical adventure, and *Persepolis 1* (2000) and *Persepolis 2* (2004), based on the series of graphic novels of the same title by the Iranian graphic novelist Marjane Satrapi, which gained huge popularity and recognition when they were first published in 2000. The narrative is autobiographical, based around Satrapi's childhood in Iran and then Austria, during and after the Islamic Revolution, and presents a dialogue on Western democracy and Islamic religious regimes. This page shows the alleged policy during the Iran–Iraq War of Iranian children being sent into Iraqi-laid minefields to clear them, with a key around their neck to open the door of paradise.**[197]** Satrapi juxtaposes this with her own childhood narrative, attending a 'Punk Party' in a fancy-dress costume made by her mother.

Two other significant feature-length animations that used traditional hand-drawn and painted illustration techniques were Ari Folman's *Waltz with Bashir* (2008), which employed the 'rotoscope' live-action and animation technique in which motion-picture footage is traced over, frame by frame, to produce realistic action, and *Ethel & Ernest* (2016), created using hand-drawn illustrations adapted from the graphic novel by Raymond Briggs that were then turned into digitized animations. In addition, there was *Loving Vincent* (2017), a feature-length animation that explored the final days of Van Gogh's life, using his last letter as a vehicle. The project employed over one hundred animators using a colour, hand-painted technique in conjunction with rotoscoping to evoke the visual quality of Van Gogh's paintings in the world's first fully painted feature film.

The rise of sophisticated computer games also characterized this era, with games such as *The Sims*, *Grand Theft Auto* and *Call of Duty* gaining huge popularity. Illustrators who were engaged in creating work with high-end animation programs such as Maya and Cinema 4D were in great demand within the gaming and film industries. Computer-generated imagery – CGI – dominated a certain genre of feature films, such as the Marvel series derived from many years of illustrated comics, with *Black Panther* (2018) being particularly culturally significant with its almost all-Black cast.

Apple, under Steve Jobs's renewed leadership, alongside Jony Ive, who rose from Senior Vice President of Industrial Design to Chief Design Officer in 2015, consistently revealed ground-breaking new technology and services in the form of laptops, iPhones, iPads and iTunes, via Jobs's legendary 'showman' stage presentations. This all endorsed the message that the Mac, intentionally integrated with Adobe specialist design software, was *de rigueur* for the modern creative. Other innovations included ZBrush, Wacon tablets, Instagram, Snapchat and Virtual Reality (VR). Commerce went online, with the rise and rise of the Amazon marketplace, while Wikipedia provided an expansive, free online encyclopedia. This burgeoning of software and internet capability was a gift to illustrators, who could work fast, across international boundaries, and with very little financial outlay.

Fine Art Institutions

In this era, the art world saw a global expansion, opening itself up to the work of artists from the Global South as well as discourses centred around an exploration of the decolonization of art history and art institutions. Advances in technology and access to the internet facilitated this internationalization, with emergent new voices from each global continent. This was reflected within other creative fields, including that of illustration, which continued to expand its reach and influence. Though languages unfamiliar to English-speakers remained a barrier to some areas of the market, in general illustrators could now work across continents, in different time zones, thus accessing international illustration markets.

In the continued growth of the Chinese fine-art market, the 3rd Shanghai Biennale took place in 2000, with Huang Yong Ping's work drawing particular attention – a sand model depicting the most renowned colonial-era buildings from Shanghai, which purposely crumbled as the model dried out throughout the show. African art began to grow as a force, with the October Gallery in London exhibiting 'Angaza Africa' ('Shed Light on Africa') and the Zeitz Museum of Contemporary Art Africa opening in Cape Town, South Africa, in 2017, a national institution for artistic practice from the African continent. In India, the art market had now become transformed and modernized, with New Delhi's National Gallery of Modern Art containing work infused with cultural crossflows between east and west, from pre-colonial, colonial and post-colonial times, that would also flow into illustrative practice there.

Since 2000, the popular arts have achieved far higher status within the so-called canon of art and design history and have broken records in relation to visitor numbers and international reach. Some of the most visited shows at the Victoria and Albert Museum in London have foregrounded fashion, popular music and popular culture, with illustration featuring heavily among the objects on display. In America, there was the founding of the Eric Carle Museum of Picture Book Art in 2002, in Amherst, Massachusetts, while back in London, in 2015, the illustrator Quentin Blake founded the House of Illustration, now known as the Quentin Blake Centre for Illustration – the first museum in Great Britain dedicated solely to the subject of illustration. Other museums dedicated to drawing and illustration include the ABC in Madrid and the Cartoonmuseum in Basel.

International Artistic Dialogues

A certain number of fine artists began to reference illustration, and popular culture in general, in their work. Takashi Murakami played with bright pattern and children's cartoon characters in his work, and Yoshitomo Nara depicted stylized characters that could have originated from a children's picture book, albeit with an element of menace. Jeff Koons worked sculpturally with children's balloon animals and recognizable children's cartoon characters such as Popeye, and Peter Doig created paintings using source material from slasher films, record covers and postcards. Julia Wachtel also referenced children's cartoon characters in large painted triptychs, juxtaposed with images of cyclones and melting ice caps. Zeng Fanzhi drew influence from German Expressionism and created painted imagery that in part looked back on the governance of Chairman Mao.

The artists Yinka Shonibare and Grayson Perry drew influence from and created visual pieces directly relating to William Hogarth and his moral graphic series of paintings and prints, *The Rake's Progress*. Based in Britain, the Portuguese fine artist Paula Rego – who had previously drawn inspiration from both Hogarth and Goya in her work, as well as James Gillray and Honoré Daumier, creating illustrations for stories from *The Oxford*

Dictionary of Nursery Rhymes (1951) – made the triptych *The Betrothal: Lessons: The Shipwreck* for the exhibition 'Encounters: New Art from Old' at the National Gallery, London, in 2000, taking as her inspiration Hogarth's *Marriage à la Mode*. In 2001–2 she made twenty-five lithographic illustrations for an edition of Charlotte Brontë's *Jane Eyre*, and in 2004 she was commissioned by Royal Mail to create a series of six postage stamps based on some of these scenes.

The Phygital Era

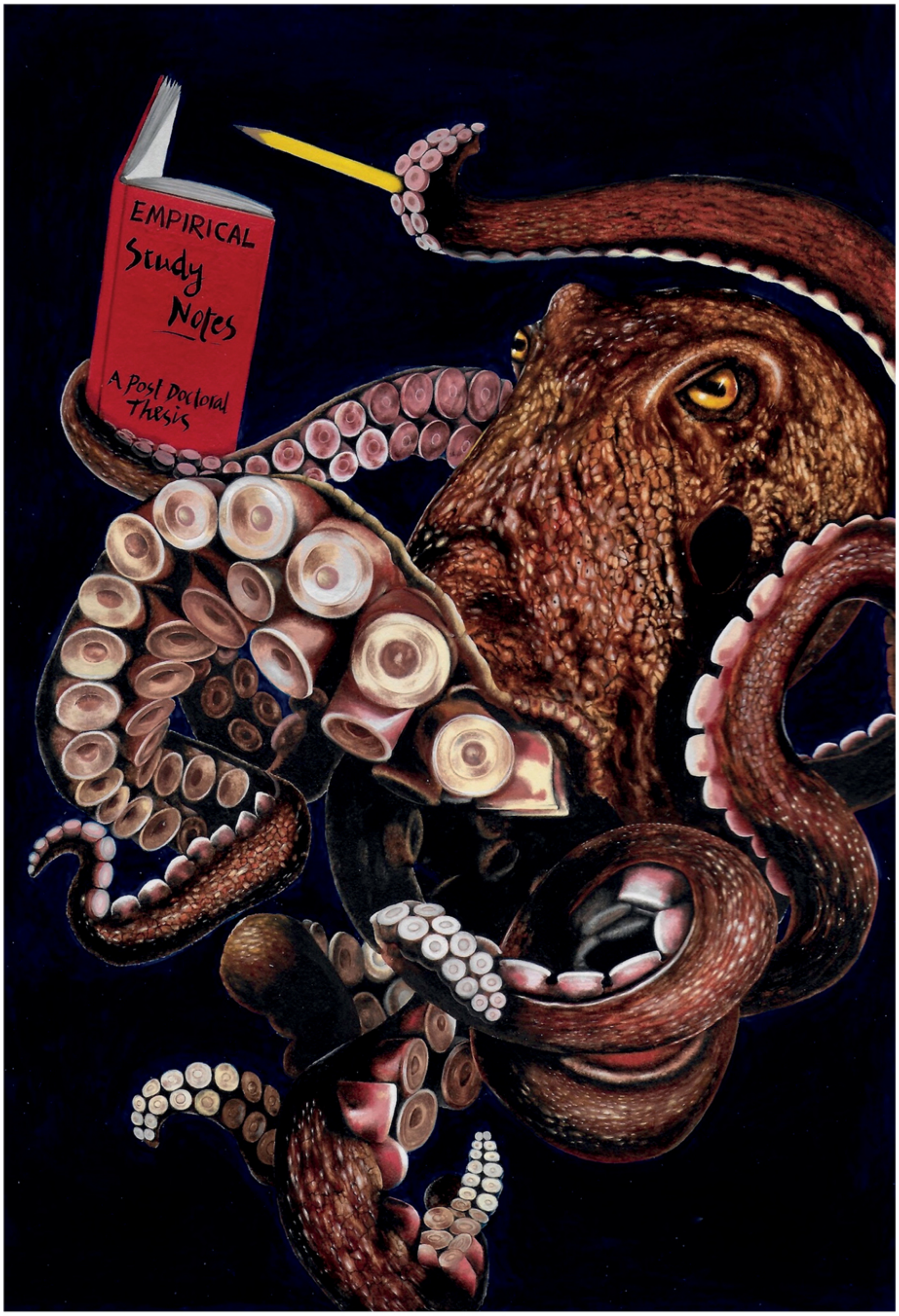
The relationship between, and combination of, analogue and digital image-making technologies crystallized further, with illustrators expanding their subject field into new spaces through their creative practice. Although there was sometimes a danger of a visual blandness emerging through the reliance on digital software programs – over-simplification of the image and a propensity for flat-colour shapes – the most interesting illustrators used the digital medium in an intelligent and creatively dynamic way, achieving rich results. Vector drawing programs, sophisticated colouring systems and 3D modelling all contributed to an increased speed and variety in image-creation, while still drawing on past media such as airbrushing, screenprinting, Riso printing and collage.

Technology also changed the relationship between the illustrator and the art director. Previously, illustrators used a physical portfolio to display and promote their work, through a face-to-face meeting with an art director in an office. There, an illustrator would talk through their work and leave the art director with their printed publicity material. Now, the 'new normal' became a bespoke website to promote one's work, a reliance on email correspondence through the scanning and emailing of roughs, and then the emailing of final artwork files through large-file transfer software. Face-to-face meetings largely disappeared, sadly perhaps, and the speed of commissioned illustration dramatically increased.

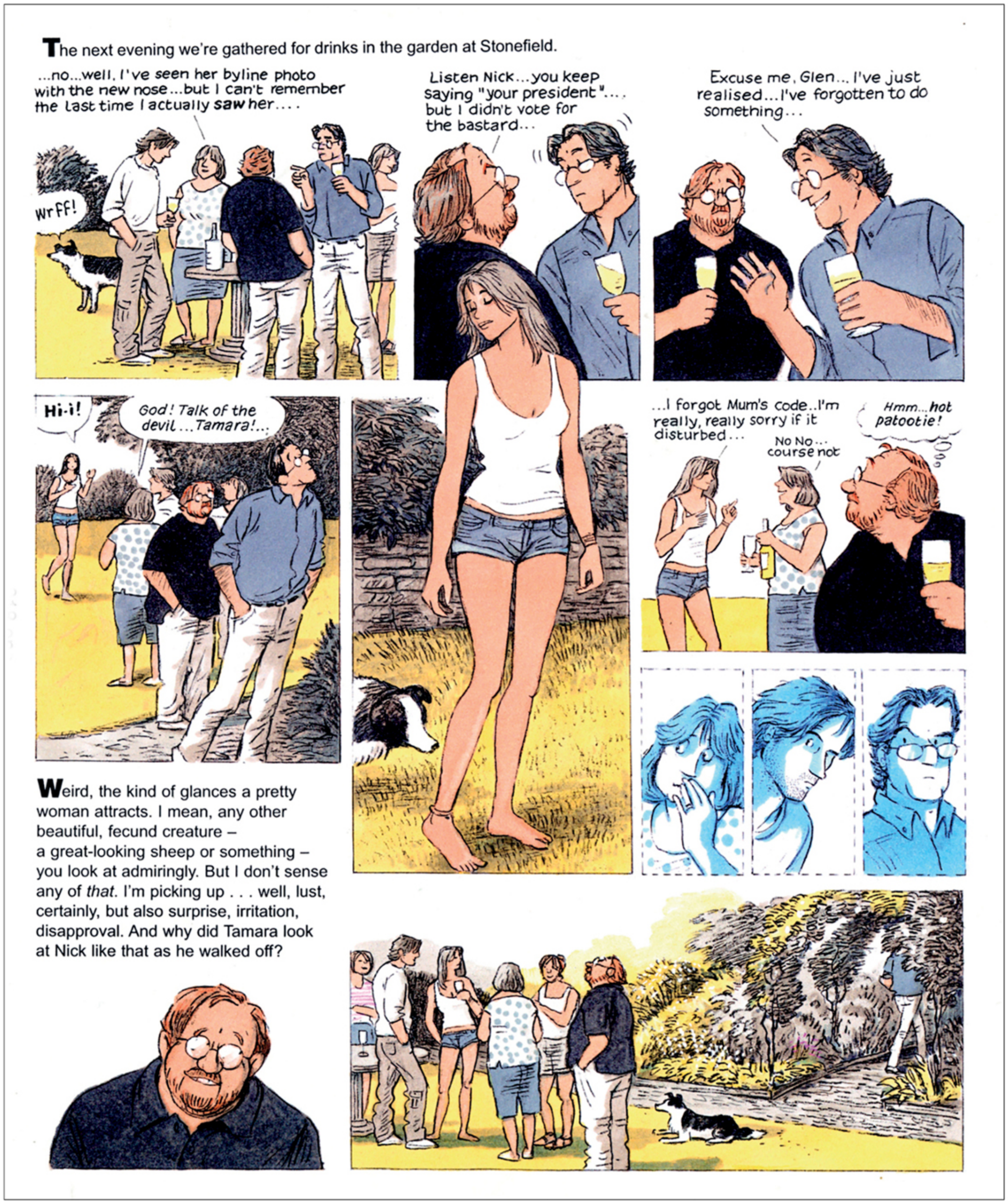
Angus Hyland, a partner at design group Pentagram – founded in London but now with offices in Europe and North America as well – captured these developments with two publications: *Pen & Mouse* (2001) and *Hand to Eye* (2003). The former was an account of the shift from analogue to digital image-making, and the latter recorded a return to many analogue techniques, conjoined with evolving digital possibilities. In addition, and later in this era, the subject field of illustration began to address the need for its own research dialogue, previously largely focused on graphic communication design.

Alan Male, illustrator, educator and author, edited *A Companion Guide to Illustration: Art & Theory* in 2019, presenting a rich spectrum of international academic research around new developments in illustration and its global reach. Male also illustrated for the Ladybird publishing brand; his illustrations for the book *Octopuses: A Ladybird Expert Book Volume 32* (2019), authored by marine biologist Dr Helen Scales, display how Male used his characteristic Realist painting style to give his subject visual prominence and vitality.**[198]** The tight cropping of his images gives them drama and intensity, as if the reader is somehow experiencing the octopus at first hand.

Editorial illustration also remained ferociously politicized at times, with echoes of Honoré Daumier's 1831 cartoon *Gargantua* (see the 'Editorial Illustration' feature later in this book) which had caused such offence to King Louis-Philippe that it led to the artist's imprisonment. The tragic Islamic extremist attacks in 2015 on the Paris offices of the French weekly satirical publication *Charlie Hebdo* – which had published cartoons featuring the image of the Prophet Muhammad – challenged the very basis of free speech and religious tolerance in Western society. Sympathy and support for the victims coalesced around Jean Jullien's illustration of the Eiffel Tower with the 'peace' symbol within it (originally designed by Gerald Holtom in 1958 for the Campaign for Nuclear Disarmament in Britain), which went viral around the world through the various channels of social media.


EMPIRICAL
Study
Notes
A Post Doctoral
Thesis

198 Alan Male, *Octopus: Most Intelligent of all Invertebrates*, watercolour and gouache illustration for Helen Scales's *Octopuses: A Ladybird Expert Book*, 2019


The next evening we're gathered for drinks in the garden at Stonefield.
...no...well, I've seen her byline photo with the new nose...but I can't remember the last time I actually saw her....
Wrff!
Listen Nick...you keep saying "your president"... but I didn't vote for the bastard...
Excuse me, Glen... I've just realised...I've forgotten to do something...
Hi-i!
God! Talk of the devil...Tamara!...
...I forgot Mum's code..I'm really, really sorry if it disturbed...
No No... course not
Hmm...hot patootie!
Weird, the kind of glances a pretty woman attracts. I mean, any other beautiful, fecund creature – a great-looking sheep or something – you look at admiringly. But I don't sense any of that. I'm picking up . . . well, lust, certainly, but also surprise, irritation, disapproval. And why did Tamara look at Nick like that as he walked off?

199 Posy Simmonds, *Tamara Drewe*, 2007

Based in Great Britain, Posy Simmonds (b. 1945) is a prominent and well-established illustrator delivering sustained narratives in highly detailed hand-drawn comic strips such as *Tamara Drewe*, serialized internationally and then published by Jonathan Cape in 2007. This page illustrates how Simmonds's meticulously crafted pencil drawings, with added colour, bring a shrewd sense of observation to capture the obsessions and human foibles of middle-class society in Great Britain – in terms of clothes, settings and the mini-dramas occurring.**[199]** Simmonds's construction of narrative is akin to cinematography, with long shots and close-ups that accentuate facial expressions. British middle-class society was also used as the backdrop for Bryan Talbot (b. 1952) and Mary Talbot's graphic novel *Rain* (2019), which took up the pressing theme of climate change.

Numerous other talented illustrators are based in Britain. Aude Van Ryn (b. 1970) has become known for her editorial work characterized by graphic textures and marks that can be reproduced digitally, while Marion Deuchars (b. 1964) employs image and text in a hand-drawn style. Helen Downie, aka Unskilled Worker, who creates evocative magazine and fashion work, was an early pioneer of using social media to promote her work, specifically through her Instagram account. Working in the genre of reportage illustration, Lucinda Rogers is known for her hand-drawn and painted work, including her illustration series 'Ground Zero'. Also in this field are George Butler (b. 1985), a contemporary war reportage artist who works mainly for magazine publications, and Olivier Kugler, mentioned earlier in this chapter, whose reportage work focuses on narratives around the plight of migrants originating from Syria and the Middle East.

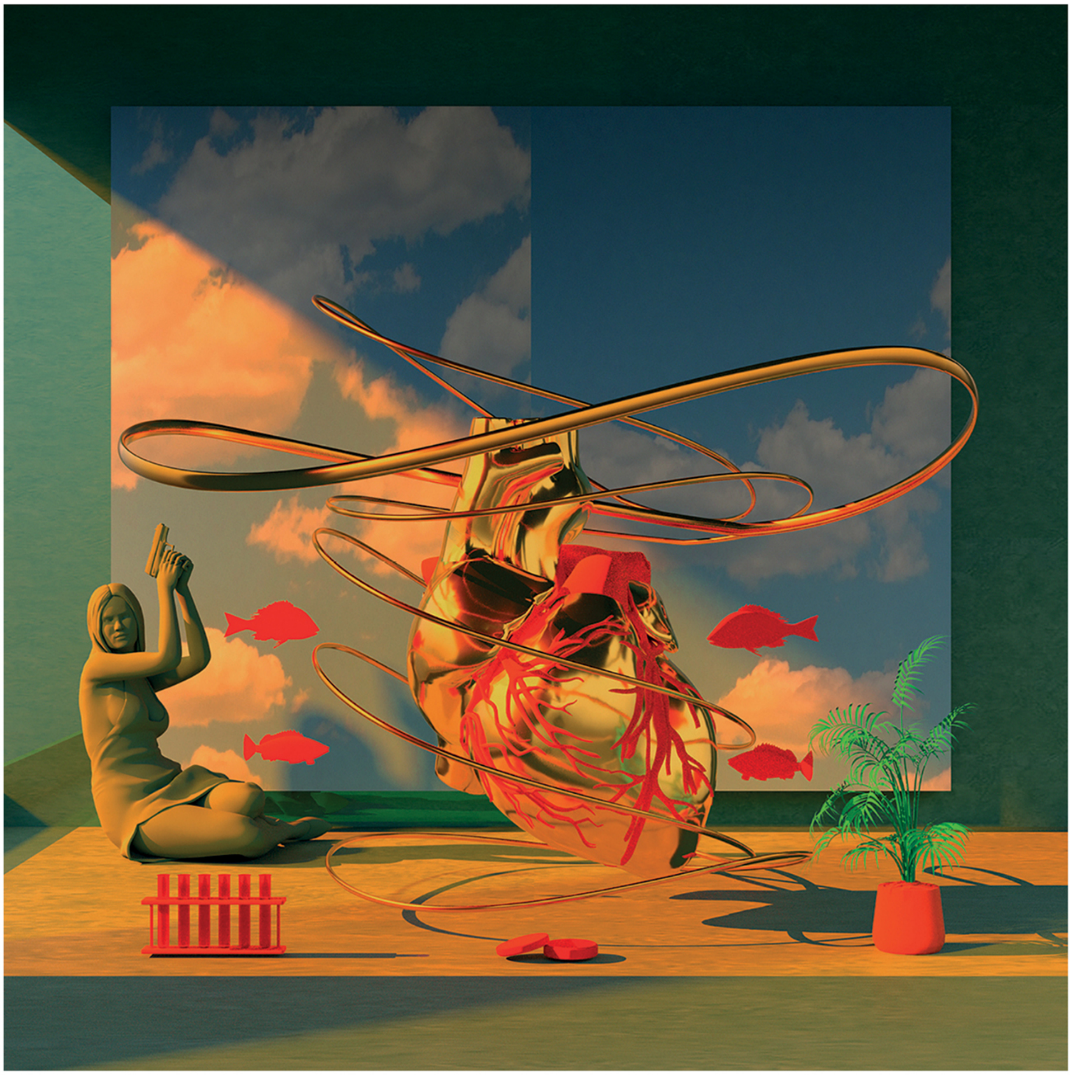
Paul Davis creates raw, hand-drawn and painted illustrations characterized by an inherent humour; he has been commissioned by large advertising companies for numerous brand identity campaigns. Geoff Grandfield is an illustrator and educator who employs bold colour and dramatic scale in his work for editorial, publishing and graphic novels, while Roderick Mills, another illustrator and educator, employs a quirky, hand-drawn and often 'unfinished' aesthetic in his work. Edward Carvalho-Monaghan has re-ignited a Pop art sensibility in his complex and brightly coloured images for magazines such as *New Scientist* and the *Sunday Times Magazine*. The well-established and esteemed illustrator John Vernon Lord has provided images for numerous texts, including a series of exquisite and innovative illustrations for a 2004 Folio Society publication of James Joyce's *Ulysses*. Another illustrator who is gaining recognition is Bex Glendining, who describes themself as 'a biracial queer, UK-based illustrator, comic artist and colourist'.

Richard Gray, a fashion illustrator who works in conjunction with Show Studio in London, has long been connected with the Alexander McQueen fashion brand, as well as being a winner of the Antonio Lopez Fashion Illustrator Award. Gray pushes the possibilities of the genre through his highly detailed and playful portraits. Tishk Barzanji, born in Kurdistan and now based in London, is both a visual artist and a physicist who creates eerily beautiful visions of the future. In this illustration, we see Barzanji's meticulous construction of a dreamlike interior, skilfully depicting the interplay of light and shadow, with added Surrealist touches, such as the fish that swim through the air. **[200]** The image was commissioned by the Hip-hop group Foreign Beggars for the cover of their album *Matriarchy* in 2020.

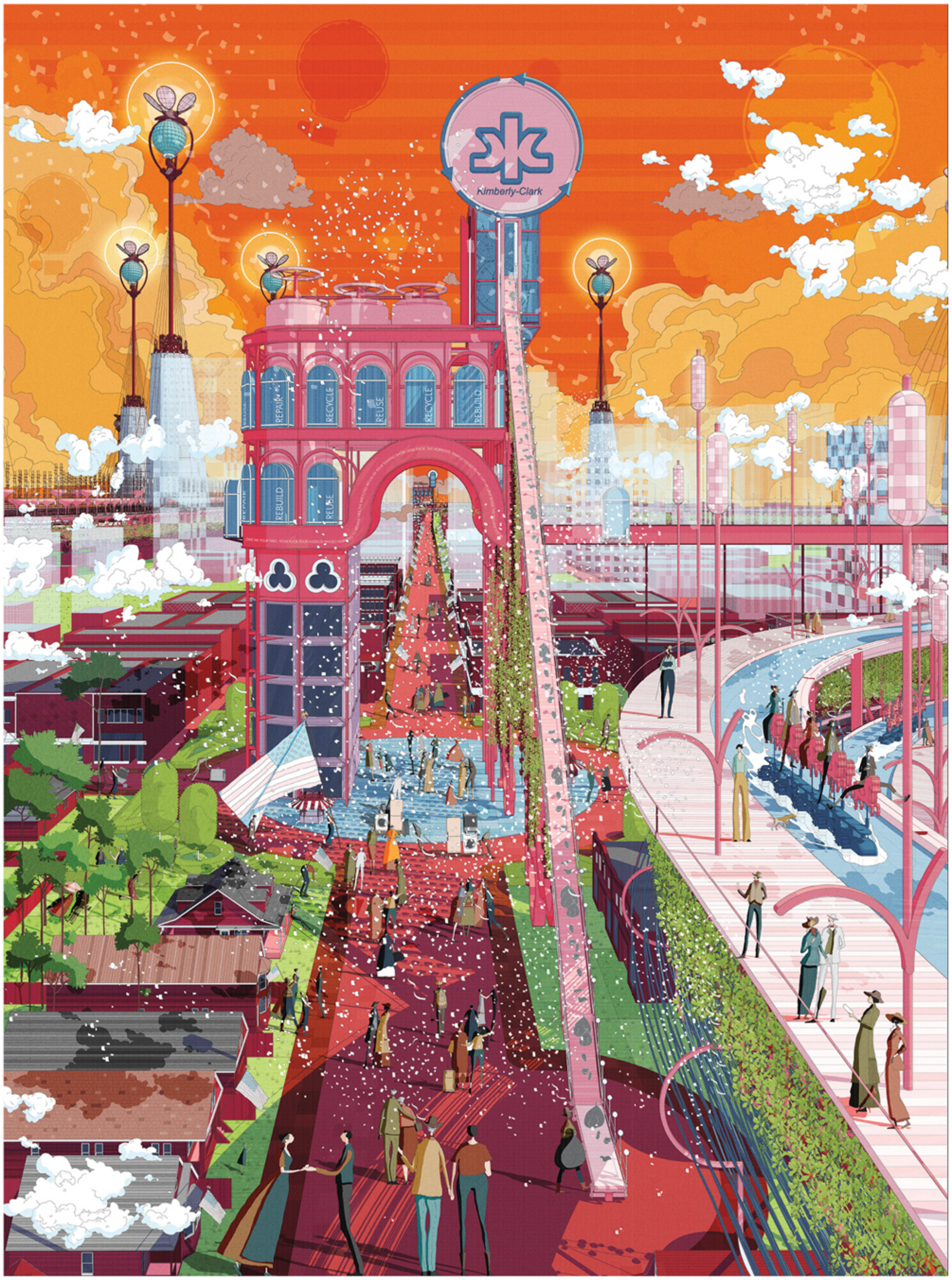
In Europe, French illustrator Jean Jullien – who created the Eiffel Tower 'peace' image – is recognized for his editorial work, both political and non-political, as well as co-founding, with his sibling, the film company Jullien Brothers. Adrian Johnson, now based in Scandinavia, works in a modernist-influenced style for editorial publications and corporate media outlets. Also working from Europe, Rob Hodgson creates illustrations for picture books and other broad commercial applications, Marylou Faure makes brightly coloured work that captures societal shifts and attitudes, and Vilius Vizgaudis, an architect and illustrator, produces hyper-detailed, optimistic visions of future-facing cities.

This illustration by Vizgaudis is from a series called *The Gift*, a re-envisioning of Paris, Texas, as an eco-city to encourage then President Donald Trump to recommit to the 2015 Paris Agreement on climate change.**[201]** In this image, Vizgaudis depicts Arc de Trump, a majestic gateway into the city that doubles as a recycling plant.

The German illustrator Yeye Weller has become known for his upbeat cartoon-style work, vocalizing contemporary themes in society through his 'Holy Trinity' of colour, mood and balance. Alva Skog, a Swedish illustrator who studied in London and creates boldly coloured graphic images that often employ a close-up, fish-eye viewpoint and promote gender equality, has gained huge influence and has been widely emulated by other illustrators. Here, Skog visualizes members of a 'Fast Company Queer 50 List' of LGBTQ+ and non-binary high achievers in tech and business.**[202]**



200 Tishk Barzanji, illustration for Foreign Beggars' *Matriarchy* album, 2019


Kimberly-Clark
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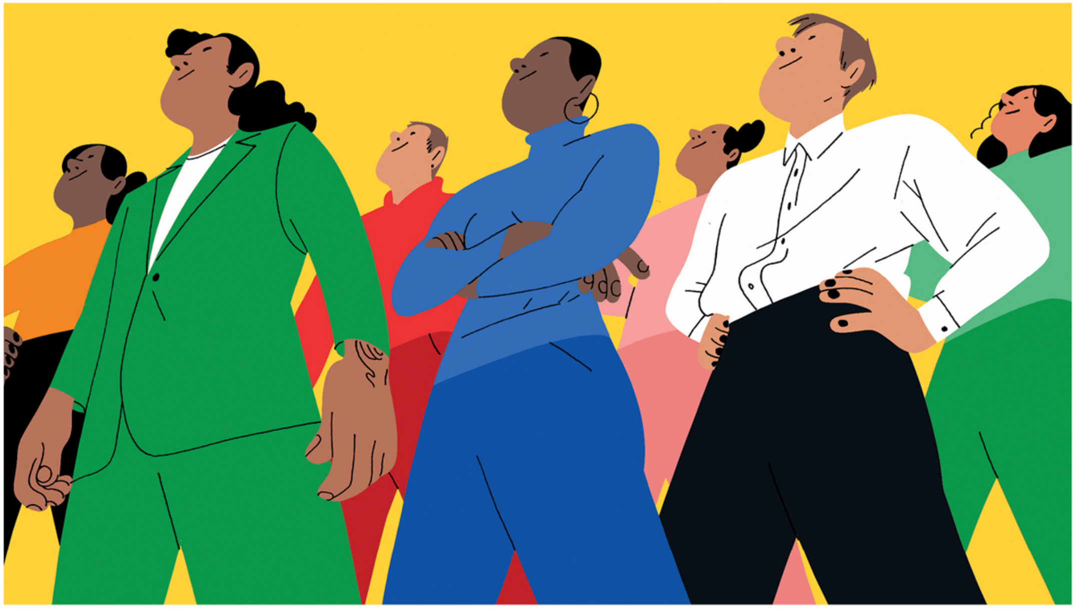
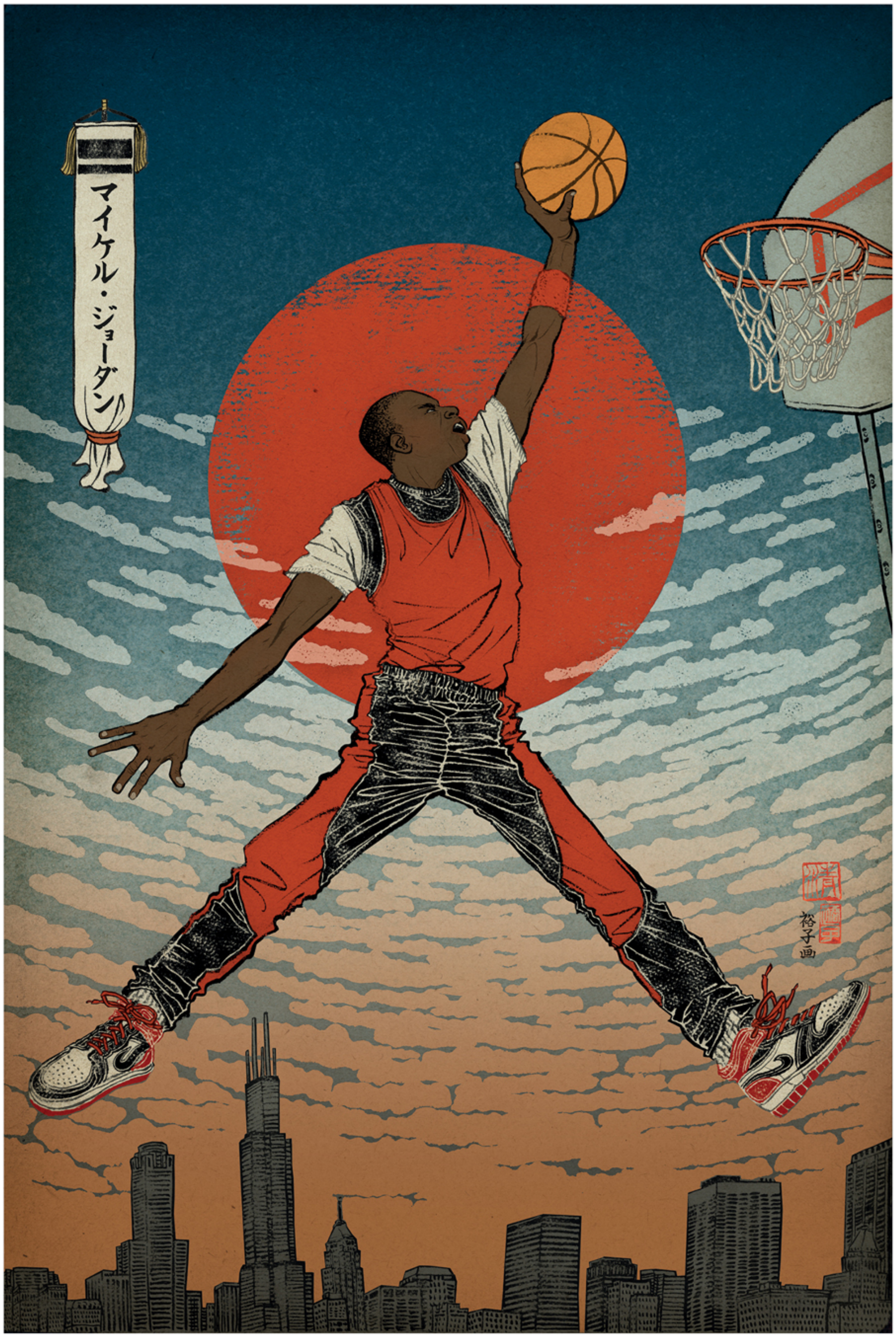
201 Vilius Vizgaudis, *Arc de triomphe of recycling*, 2019



202 Alva Skog, *Fast Company Queer 50 List*, 2022

In North America, István Bányai, an immigrant from Czechoslovakia, had a long and successful career in editorial illustration, animation and book publishing. The esteemed African American comic-book artist Brian Stelfreeze, who illustrated for almost every major American comic-book publisher, created the artwork for *Black Panther*, a Marvel title originating from 1966, in collaboration with the writer Ta-Nehisi Coates. Jeremyville, a creative partnership based in New York City, have become known for their cheerful, cartoon-inspired illustrations that promote positive attitudes to life, with slogans such as 'Tomorrow Will Be Ok'.

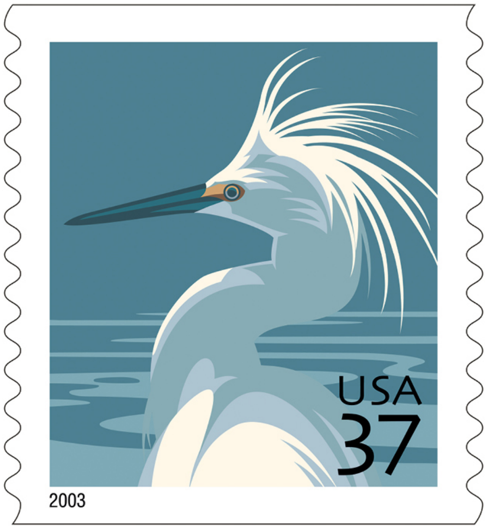
Also in New York City, Yuko Shimizu has made work infused with visual characteristics inspired by both Western and Eastern artistic traditions, as seen in this illustration for Nike, which combines traits from comic books, Manga and Japanese *Ukiyo-e* prints. **[203]** Shimizu uses dramatic diagonals to picture the drama of the basketball slam dunk against a large red sun, energizing the image and promoting the airborne nature of the Nike footwear that the character is wearing. Veronica Lawlor is a reportage illustrator who gained an award for her visual coverage of a march in support of Ukraine following its invasion by Russia. In addition, the work of Peter Max (b. 1937) has stood the full test of time with its trademark chroma-intense, saturated colours, applied within flat shapes – a playful visual language that references the psychedelic art of the 1960s, when Max began his illustration career.



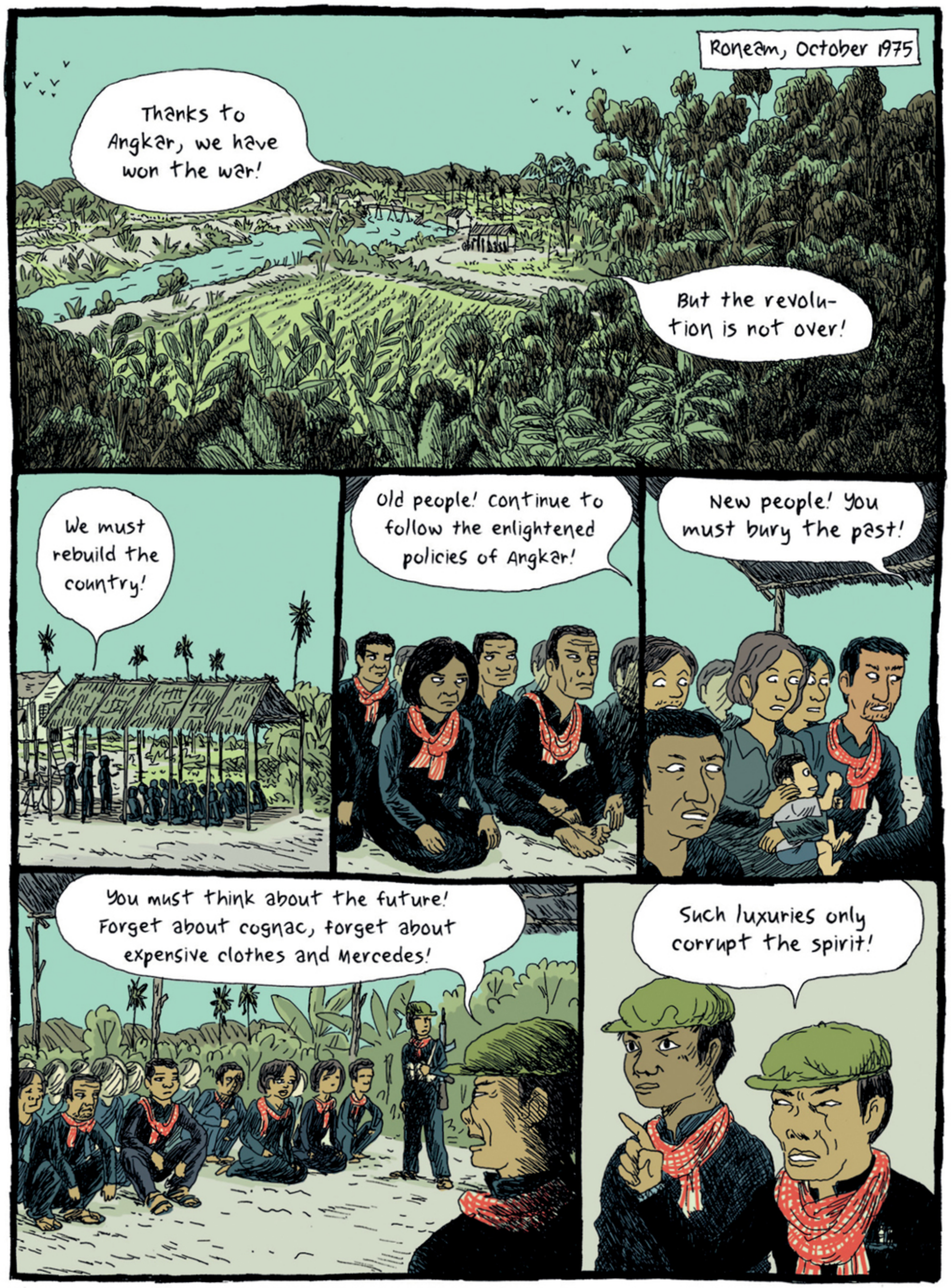
203 Yuko Shimizu, *Jumpman*, ink drawing with digital colour for Nike, 2014

Other illustrators based in North America include Jin Xiaojing, who works out of New York City and is a prize-winning book illustrator and author, and Zeke Peña, a successful cartoonist and children's book illustrator in El Paso, Texas. Additionally, Nancy Stahl has become known for her clean digital style used for publicity posters and stamp designs such as this one, where the image of the snowy egret is cropped to work visually at the small scale of the stamp.[204]

In Asia, prominent illustration work has been particularly centred around compelling sequential narratives. Devaki Neogi has gathered attention as a graphic novelist from Bengaluru, India, as has Prabha Mallya, an illustrator and graphic novelist who also worked as an art director at Studio Kokaachi in Kerala, India. In Vietnam, Phùng Nguyên Quang and Huynh Kim Lien have gained recognition for their work as children's book artists, based in Ho Chi Minh City. In Japan, Chiho Saito has become prominent as a Manga artist known for her character 'Revolutionary Girl Utena'. In South Korea, Jisu Choi has gained recognition for her playful, Cubist-oriented illustration work, and in Cambodia, Tian Veasna has a significant reputation as a graphic novelist who has documented the terrifying rise to power of the Khmer Rouge there. In his 2020 graphic novel *The Year of the Rabbit*, Veasna narrates the events that occurred during the murderous regime of the Khmer Rouge, whose extremist interpretation of communism resulted in their Year Zero policy, a 'cleansing' of the population, coupled with an attempt to eradicate the past.[205] Veasna conveys this chilling narrative through a muted colour palette – with red used to identify Khmer Rouge soldiers – and a free drawing style that is loosely Realist.



204 Nancy Stahl, illustration for 37-cent *Snowy Egret* stamp, 2003

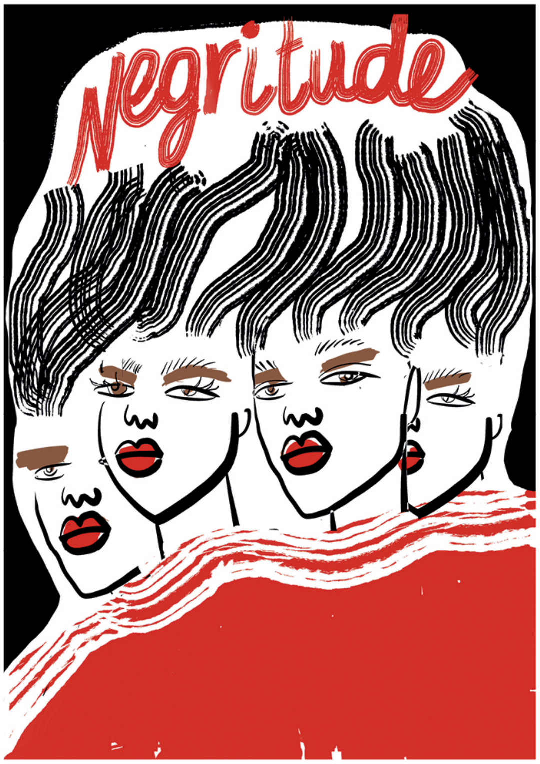

Roneam, October 1975
Thanks to Angkar, we have won the war!
But the revolution is not over!
We must rebuild the country!
Old people! Continue to follow the enlightened policies of Angkar!
New people! You must bury the past!
You must think about the future! Forget about cognac, forget about expensive clothes and Mercedes!
Such luxuries only corrupt the spirit!

205 Tian Veasna, *Year of the Rabbit*, 2020

In Latin America, a new generation of creative image-makers is gaining attention through a diverse use of visual languages that have emanated from this continent. It includes Laura Ortiz (aka Soma Difusa), a Colombian illustrator and muralist, Raul Urias, an illustrator based in Mexico City who creates very intricate, colourful imagery with detailed patterns, and Camila Rosa, a Brazilian illustrator and visual artist. In addition, gaining recognition are Dia Pacheco, an illustrator, designer and tattoo artist from Mexico City, Aimée Mazara, an illustrator and self-described 'visual journalist' who recounts narratives from her home country of the Dominican Republic, and Isabela Alvarez, a fashion illustrator and painter from Valencia, Venezuela.

In Australia, Anton Emdin is recognized for his cartoon and illustration work, as are Andy Geppert, Jacqui Grantford and Craig Phillips, who illustrates for comics and books, while Mark Conlan is known for a broad illustration practice working with large brands. In addition, there is Chrissy Lau, who creates Chinese-oriented illustrations for editorial and packaging application, and Andrew Fairclough, an illustrator and designer who at times fuses Surrealist influences with a sophisticated comic-book language. Based in New Zealand, Ruth Paul is known for her book and costume illustrations and Elizabeth Fuller for her book illustrations.

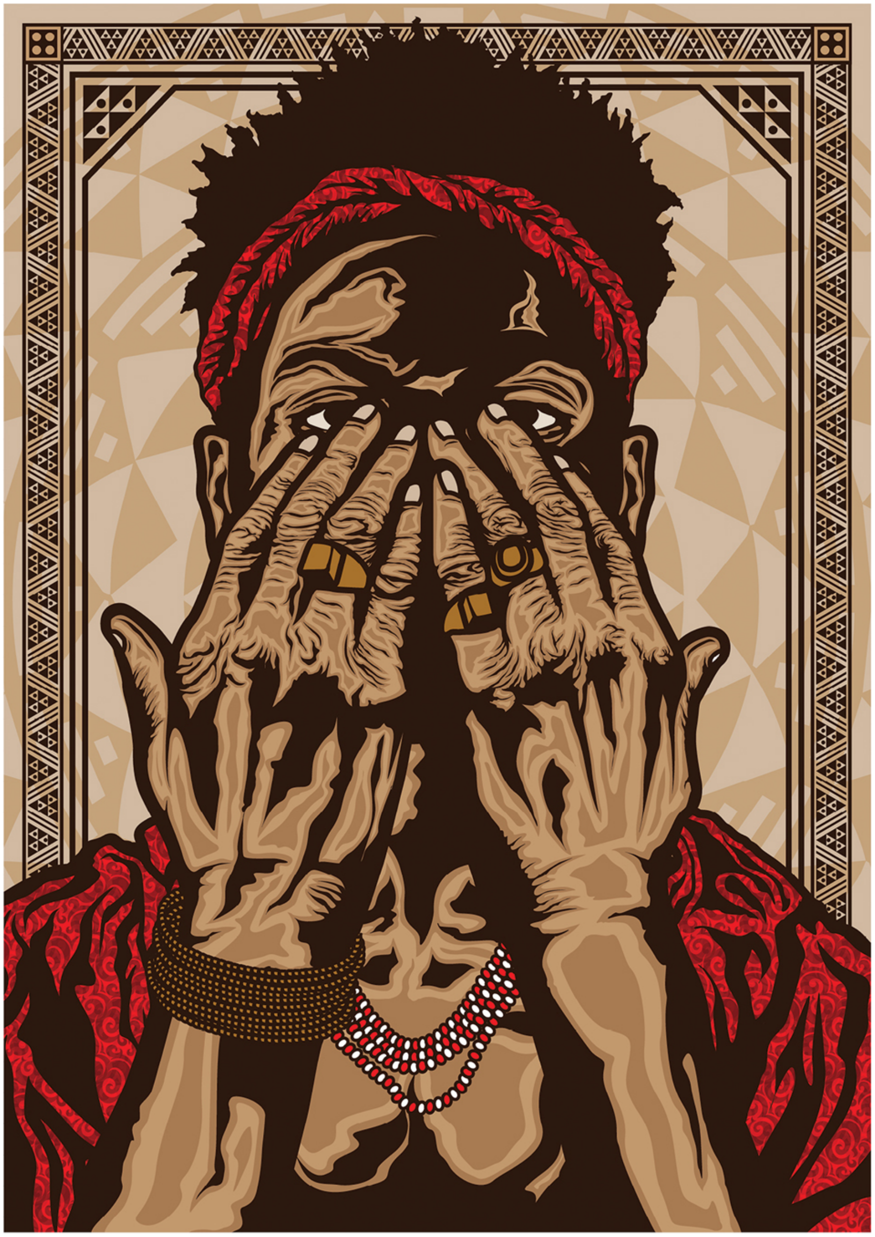
In Africa, Ngadi Smart, from Sierra Leone, works as an illustrator, photographer and visual artist focused on making work around Black identity and the African Diaspora. In this particular illustration, Smart's bold, painterly style and graphic immediacy are put to use promoting a monthly column on the artist's website called 'Négritude', written in both French and English, that explores themes relating to Francophone Africa, the Caribbean and the French-speaking Black African diaspora.**[206]** In addition, there are Karabo Poppy Moletsane, a young South African street artist, illustrator and graphic designer who is based in Johannesburg and is inspired by an African-centric visual vernacular, and Modise Sepeng, a South African illustrator, photographer and art director based in Johannesburg. Sepeng describes his work as being in a 'post-colonial style, and a mash-up of Pan-Africanism and Punk Rock fused with Pop Art and Hip-Hop. (It) reflects on the transitional process of South Africans and the need to create their own identity through day-to-day experiences.' Sepeng originally founded the design and illustration brand Négritude Republic, and his work bears the influence of Japanese print traditions and Nubian pattern design, the latter often applied to Nubian architecture and textiles. In this illustration titled, *Mzilikazi*, Sepeng reinvents the famous Southern African king Mzilikazi, founder of the Ndebele Kingdom in the 19th century, for the modern street clothing brand Négritude.**[207]**



206 Ngadi Smart, poster for 'Négritude', 2021

Summary

Particularly striking features of contemporary illustration practice are: the sheer diversity of visual languages used; an embracing of a multitude of different artistic practices taken from across the centuries; the equality and equal distribution of women and men working as illustrators in the marketplace; and the spread and representation of this contemporary practice within both democratic and non-democratic societies, across the continents of the world. A true internationalization has now occurred, facilitated by advances in technology, locating illustration as a key element within global cultures, passionately embraced by younger generations, both illustrators and audiences alike – at once a mirror of society, a form of creative entertainment, a repository of knowledge, as well as a signifier and a driver of change. As such, submissions for the World Illustrations Awards, run by the Association of Illustrators in London, now regularly top over five thousand entries from seventy-seven different countries.



207 Modise Sepeng, *Mzilikazi*, 2017

Feature 1
Botanical and Natural History Illustration

Visual Essence

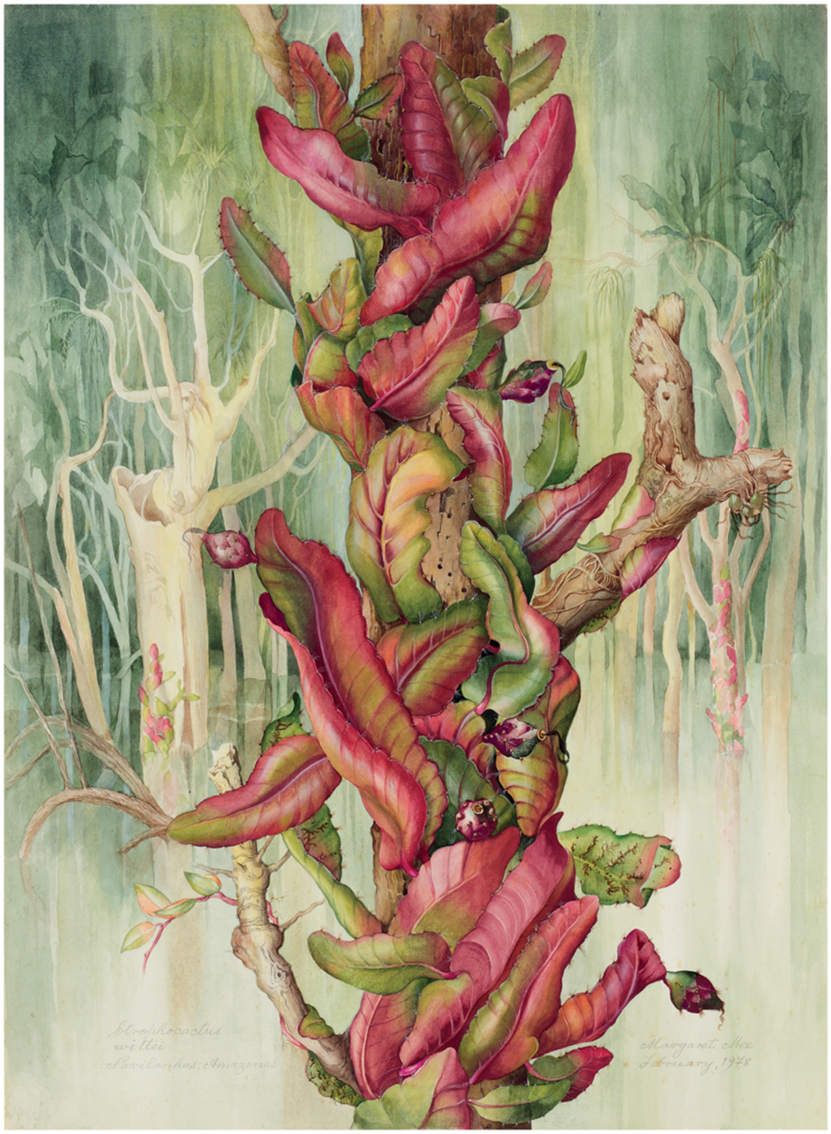
Botanical and natural history illustration creates a bridge between science and art. Such images need to be constructed in a way that is pleasing to the eye, employing the use of composition, colour, form and detailed rendering, as well as being scientifically accurate. To achieve this result, illustrators frequently sketch their subject in-situ, before returning to the studio to create finished images.

Botanical and natural history illustrations can be made with pencil, watercolour, gouache and even collage. Printmaking methods can also be used to reproduce small or large quantities of these illustrations – early methods included woodcuts and engravings, the latter sometimes painstakingly hand-coloured. Key to these genres is a hyper-real approach, requiring a sharp eye – at times aided by a magnifying glass – and a steady hand to render the detail of the image.

Most commonly, the illustrator depicts their chosen animal and/or plant subject within a plain space or against a minimal background, though there are illustrators who prefer a fully contextualized setting. While analogue methods of illustrating plants and animals remain the most popular, some contemporary practitioners use digital tablets and software such as Procreate to make digital illustrations. Time will tell if the same level of artistic quality and refined detail can be achieved using these methods.

Working Practices

One of the exciting aspects of these genres is that they are associated with adventure and discovery. Although we are now familiar with most, if not all, global territories, this was not always the case, and botanical and natural history illustrators would accompany expeditions to ‘discover’ and record new places, peoples and habitats. This phenomenon established working practices that are still in place today, called ‘nature observed’. Working in the field involves sketching subjects in the exact place where they live or grow – these places can often be hard to reach, especially in relation to very rare species, and can sometimes take weeks, even months, to physically observe. Photography, as well as gathering specimens, is also now used as a way to create a visual record for future image development in the studio.



208 Margaret Mee, *Selenicereus witii*, 1988

Legacy

Early European botanical and natural history illustration have their origins in ancient Greek and Roman civilizations. The Roman statesman and author Pliny the Elder was an early pioneer in observing the natural world; unfortunately, while working in his role as a naval officer, his scientific curiosity got the better of him and he was overcome by fumes as he observed at close range the great volcanic eruption of Vesuvius, which destroyed the town of Pompeii in AD 79. Pliny left behind some thirty-seven volumes of his *Natural History*, an encyclopedic work that contained much accurate information, but also some wild assumptions. Pliny was followed by Crateuas (or Cratevas), and Pedanius Dioscorides, who was the author of the beautiful *Codex Vindobonensis*. A published edition of this book called *Vienna Dioscorides* contained a large quantity of painted botanical illustrations and, as such, today remains a rare example of an illuminated manuscript from Byzantine Greece.

The practical approach of Nature Observed took over from the practice of copying. Fine art from the 15th century contains a remarkable level of realism and accuracy in the depiction of the natural world, especially plants. Works by Leonardo da Vinci, Jacopo Ligozzi, Hubert and Jan van Eyck, and Hugo van der Goes all provide evidence of close observation of natural phenomena. In the 16th century, Albrecht Dürer created exquisite watercolours of plants and animals, as well as his famous illustration of a rhinoceros (1515), based on verbal and written descriptions rather than real-life observation. John Gerard published the *Herball, Or Generall Historie of Plantes* in 1597, consisting of 1,484 pages and hundreds of illustrations. In the 17th century, Pieter van Kouwenhoorn produced work of excellence, combining plants and insects in imagery that holds accuracy at a premium, as did the botanical illustrator Maria Sibylla Merian (1647–1717), who travelled to the Dutch colony of Suriname in South America and recorded the plant and insect life there.

The 18th century, and the first three decades of the 19th century, are held to be 'the golden age of botanical illustration' in Europe. Despite a long lineage of established female botanical artists, including Marianne North (1830–90) in the 19th century, their male counterparts often stole the limelight. The 'stars' were Georg Ehret in Germany, the Austrian-born Franz and Ferdinand Bauer, and, in France, Claude Aubriet, Pierre-Joseph Redouté and Pierre Jean François Turpin, all renowned for their artistic vision, botanical accuracy and the volume of their output.

Today, the genres of botanical and natural history illustration have never seemed so important, as the natural world is under constant threat of total eradication. While illustrative work exists in collections such as those at London's Kew Gardens, the library of the Linnean Society of London and the Lindley Library of the Royal Horticultural Society, also in London, it would be disastrous if the plants and creatures that they have illustrated were to disappear completely.

Inspirational Practitioner

The British artist Margaret Mee (1909–88) is renowned for her work recording the flora and animals of the Amazonian rainforests.**[208]** Along with her sketching and painting materials, she also carried a pistol, and braved dangerous snakes and insects on her travels in small canoes to penetrate the deepest Brazilian jungle in pursuit of rare species. Mee served as a draftsman in an aircraft factory during the Second World War, before attending art college at both Camberwell and St Martins in London, where she met Greville Mee, a commercial artist. In 1952, they moved to Brazil, where her practice took shape. She created botanical and natural history illustrations during her expeditions to the coastal rainforest around São Paulo (now largely disappeared), into the hot, dry north of Brazil, then the Gurupí River area, the Mato Grosso and the upper Rio Negro. She worked under the patronage of the Instituto de Botânica, São Paulo, and the Smithsonian Institution, Washington DC.

Many photos of Mee show her interacting with the Indigenous peoples along the Amazon: the Tembé, the Xavante and the Waica. She became increasingly concerned for their future, as well as that of the plants and wildlife that existed in these areas, including peccaries, night monkeys, troupials and jaguars. Mee published *Flowers of the Brazilian Forests* in 1968, then *In Search of Flowers of the Amazon Forest* in 1988. In the foreword of the latter, Prince Philip of England pointed out that human beings had destroyed an area of the Amazon rainforest five times the size of Switzerland, which was in stark contrast to Mee's extreme care in recording the fauna and flora there.

Feature 2
Scientific and Medical Illustration

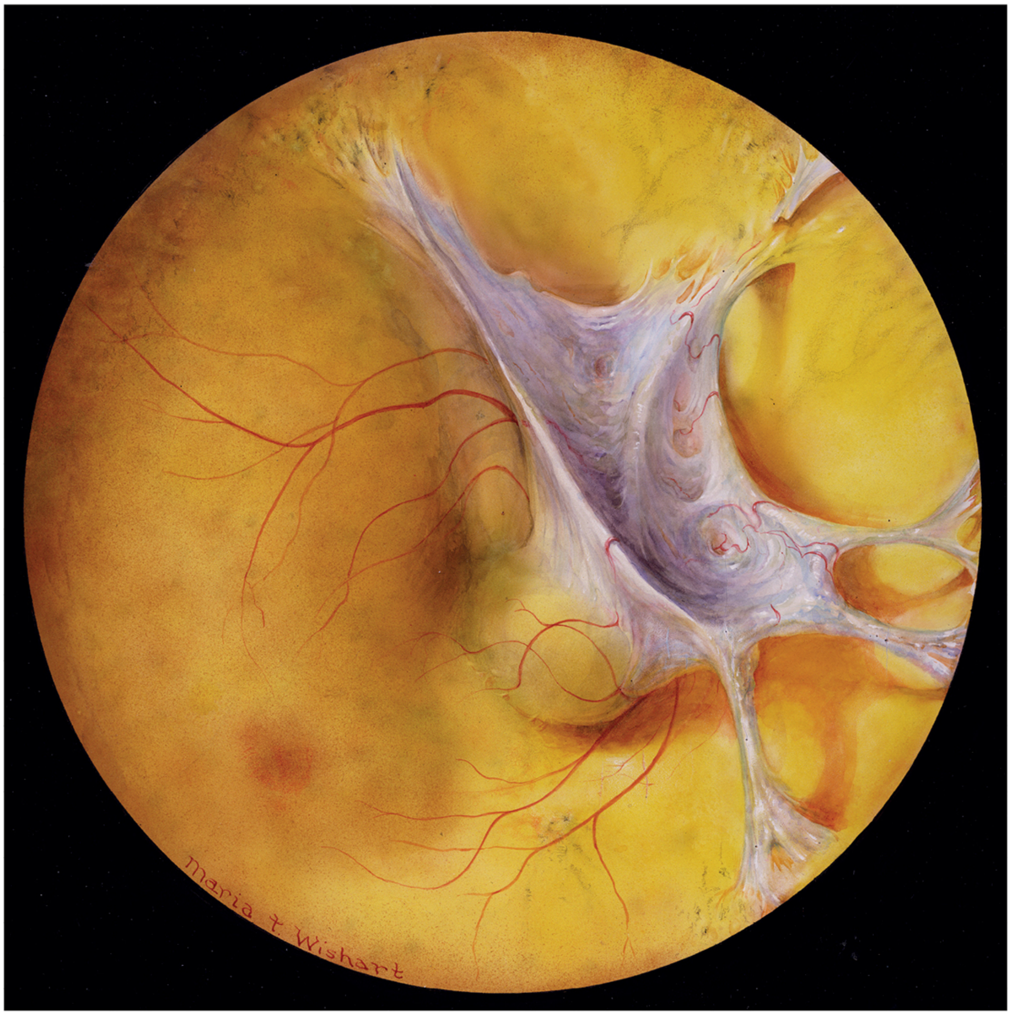
Visual Essence

The practice of scientific and medical illustration requires a keen interest in medicine and an objective, enquiring mind. The ability to visualize subject matter through fine observational drawing, an artistic grasp of visual literacy and a desire to describe as accurately as possible what one sees are all crucial. Early techniques in this genre, for limited-edition publications, included sketches translated into woodcut prints.

With the invention of lithography in 1798, colour became commonplace in scientific and medical illustration, alongside a more refined approach to detail. In addition, a 'carbon dusting' technique, invented and developed by the German illustrator Max Brödel in the late 19th and early 20th centuries, became widely used to add realistic highlights, shading and texture. Although much medical illustration is now designed for print and presentation media, medical illustrators also work in 3D, creating anatomical teaching models, patient simulators, games and facial prosthetics. As such, the traditional analogue tools of illustration are being replaced and supplemented by a range of uniquely modern digital practices.

Working Practices

Employment within medical illustration focuses on the recording and dissemination of medical and bio-scientific knowledge through visual communication media. Illustrators not only create such material, but also serve in consulting, advisory, educational and administrative capacities in all aspects of bio-scientific communications. Essentially, this involves professional training in the different territories of medicine.



209 Maria Torrence Wishart, *Luetic Neuroretinitis*, watercolour illustration, *c*. 1946

The genre has its own professional organization, the Association of Medical Illustrators, whose stated professional objectives are ‘to promote the study and advancement of medical illustration and allied fields of visual communication, and to promote understanding and cooperation with the medical profession and related health science professions’. It publishes an annual source book entitled *Medical Illustration & Animation*, distributed to creative and marketing professionals who hire medical and scientific illustrators for editorial, publishing, educational and advertising projects. There is also a companion digital version with searchable illustration, animation and multimedia portfolios from hundreds of artists in the field. Commissioned illustrations can appear in medical textbooks, medical adverts, professional journals, instructional films, animations, web-based media, computer-assisted learning programmes, exhibits, lecture presentations, newspapers, magazines and television. In addition, scientific and medical illustrators work within teams in hospitals.

Legacy

Aelius Galen, a Roman physician, surgeon and philosopher, born in Pergamon, Turkey, in AD 129, created some of the earliest written works on the human body, though none carried illustrations. However, due to ethical restrictions on dissecting human beings at the time, he based his work on monkeys, then pigs, thus compromising accuracy. Following this, in the 15th century, medieval illustrated manuscripts and Arabic scholarly treatises contained illustrations showing various anatomical systems – nervous, urogenital and circulatory – as well as pathologies and treatment approaches. These illustrations, again, were not necessarily accurate, and reflected an early reliance on classical scholarship rather than direct observation. In particular, the representation of internal structures could be more imaginary than truthful.

In the 16th century, Jacopo Berengario da Carpi, an Italian physician, published *Isagoge Breves* (1522), a textbook that included black and white illustrations. Andreas Vesalius followed, dominating the field by publishing *De Humani Corporis Fabrica Libri Septem* (1543), which included his highly gestural, animated illustrations from close observation of cadavers. He also knew a young Leonardo da Vinci, at the time apprenticed under the painter and sculptor Andrea del Verrocchio, who made exquisite observational drawings from his own dissections.

In the 19th century, the Napoleonic Wars enabled a great deal of medical and surgical information to be observed and gathered, due to the terrible injuries and dismemberments suffered by soldiers. Of significance was Charles Bell, a proficient medical illustrator though apparently a poor surgeon, whose mortality rate for his amputation operations ran at 92 per cent. In 1858, Henry Gray published *Gray's Anatomy*, with illustrations by Henry Vandyke Carter – a hugely influential book, issued in several editions. Then, in the late 1890s, Max Brödel started work at the Johns Hopkins School of Medicine in Baltimore, creating illustrations for the work of neurosurgeon Harvey Cushing and others. In 1911, Brödel established Johns Hopkins's Department of Art as Applied to Medicine.

Later, in the 1970s, Dr Gunther von Hagens created a new technique of stabilizing cadavers called 'plastination', whereby the skin of the cadaver was removed, revealing the workings of the body beneath. He created a sensational travelling exhibition in the 1990s called 'Body Worlds', which visited Africa, North America, Europe and Asia. To date, the show has received more than 50 million visitors, though there have been ethical controversies about showing human cadavers in this way. Von Hagens's 3D manifestations of medical illustration as a popular international spectacle provide a link between drawn medical illustration and medical display models as later used by artist Damien Hirst in his much-enlarged 1999 sculpture *Hymn*. In the previous decade, Frank H. Netter, an American surgeon and medical illustrator, published his *Atlas of Human Anatomy* (1989). Netter's visual language celebrated a modernization of the genre and an intensified level of realism, his illustrations being in full colour and with a very three-dimensional appearance.

In the 21st century, animation and purely digital illustration have come to dominate scientific and medical illustration, as seen in the work of companies such as Animated

Healthcare, who offer both 3D and animated digital representations of the human body and associated diseases. Their work has been used in the medical publications *Prescriber* and the *Lancet*.

Inspirational Practitioner

Maria Torrence Wishart (1893–1982) was a Canadian medical illustrator and the founder of the Art as Applied to Medicine programme at the University of Toronto.**[209]** After travelling in Europe, Wishart returned to North America with the outbreak of the First World War and studied art in Massachusetts. In 1922, she went to Baltimore to study at Max Brödel's Department of Art as Applied to Medicine, where the training foregrounded anatomical, pathological and surgical illustration.

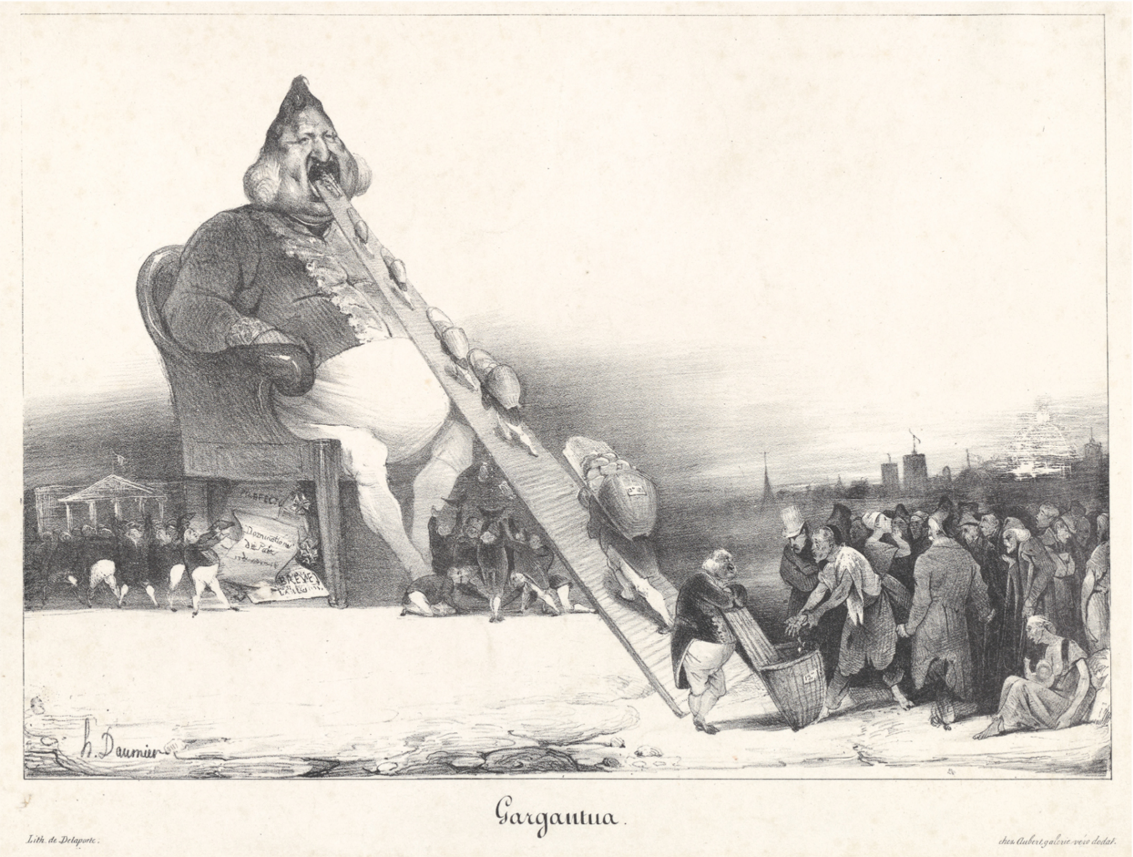
In 1925, Wishart moved back to Canada to take up a role as an illustrator in the Faculty of Medicine at the University of Toronto. She also created highly detailed 3D models of human body parts out of wax, to serve as teaching tools in undergraduate classes, as well as in hospitals. After working alone for ten years, she was assisted by Dorothy Foster Chubb, also a student of Brödel's from 1931 to 1939; Chubb later became a contributory illustrator to John C. Boileau Grant's *Atlas of Anatomy* (1943). Of her own work, Wishart stated that 'the medical illustrator must be activated by the desire to search for the truth'. Her illustrations stand out for being beautifully rendered and highly detailed, reminiscent of fine Renaissance drawing and painting.

Feature 3
Editorial Illustration

Visual Essence

Editorial illustration focuses on contemporary narratives, including political cartoons, and is a key element within news channels such as newspapers, magazines and, more recently, websites. It comprises a broad spectrum of visual languages and subject matter, the choice of which is made by the commissioning publication, as well as the illustrator. For instance, the well-known American illustrator Norman Rockwell chose to move from his regular commissioning magazine, the *Saturday Evening Post*, to *Look* magazine because it gave him the freedom to express his concerns regarding racism and the lived experience of African Americans in the United States. Visually speaking, clear representation is the common approach in editorial illustration, since images need to be decoded very fast, usually in seconds, to draw the reader into the written article. The illustration has to function in three ways: as a visual hook, to draw the reader into the article; to immediately summarize the idea at the heart of the article; as a stand-alone image, as well as in conjunction with the headline and text of the article.

Traditional media used for editorial illustration include monochrome line (pencil, pen or felt pen), line and colour, paint (usually water-based), collage, mono-printing, coloured pencils, paper cut-outs and etching (for projects with a longer timeframe). Because this type of illustration work is often commissioned at very short notice, a swift working method is essential. The digital environment is thus ideal for this type of work, and textures can still be applied with the use of a drawing tablet. It is also important for the editorial illustrator to be able to work consistently in the visual style that they are known for, and for which they have been chosen by the commissioning art director, as well as within the parameters dictated by the layout of the publication.


h. Daumier
Gargantua.
Lith. de Delaporte.
chez Aubert, galerie véro dodat.

210 Honoré Daumier, *Gargantua*, lithograph from *La Caricature*, 1831

Working Practices

Thanks to the internet, an editorial illustrator will now mostly work solo, either at home or in a studio environment. Since both speed and quality are key to this type of work, stylistic simplicity can be a pragmatic approach, coupled with the swiftness of the digital environment. Generally, an art director will provide the illustrator with an outline brief, subsequently responding to sketched ideas and ultimately accepting or rejecting the finished artwork. The internet is also useful for sourcing visual references, as long as copyright laws around using other people's imagery are respected. For cartoon work, it is very important that public figures are instantly recognizable, however absurd the situation in which the illustrator places them. Thanks to online news sites such as Buzzfeed, some illustrators now work in-house, say in London, but also create work for associated outlets around the world.

Legacy

In its original form, editorial news consisted of hand-written sheets to convey its narratives. With the origins of printing in 8th- and 9th-century China and Korea, and Johannes Gutenberg's mechanization of movable type in Germany in the 15th century, by the 17th century the mass production of printed pages of type became possible. One of the earliest periodicals was titled *Erbauliche Monaths-Unterredungen* ('Edifying

Monthly Discussions'), appearing in Germany in 1663, while one of the earliest newspapers was titled the *London Gazette*, appearing in 1666. Both these publications catered to a privileged, literate elite and took the form of books, with consecutive, page-by-page verbal narratives and no illustrations.

With the advancements in the mechanization of print production and improved transportation methods brought about by the First Industrial Revolution, 1842 saw the first edition of the *Illustrated London News*, a weekly magazine featuring illustrations. These were created as woodcuts and engravings, suitable for mass reproduction, and they set a precedent for illustrated journals over the second half of the 19th century. Though reportage illustration would suffer from the rise of photography as a way to represent 'truth', editorial illustration continued to be used for many other areas of commentary and interest.

By the early part of the 20th century, with further advancements brought about by the Second Industrial Revolution, mass media had truly arrived. With an economic model built around funding through advertising, the price of publications for the reader was dramatically reduced. This was also the era in which some publication numbers surpassed 1 million per edition, due to print speeds as well as the efficiency of distribution networks via road and rail to retail outlets. Essentially, this model remains in place in the 21st century, though there is no doubt that the balance is shifting more and more online, via phones, laptops and tablets. There remain difficult questions to answer regarding revenue, since readers often have an expectation that such online information should be free.

Due to the preponderance of photographic imagery on the internet, drawn and painted editorial illustration increasingly stands out, and is a popular entity to be shared among online communities. It is also developing in relation to animated images, harnessing strong visual styles with the added attraction of movement.

Inspirational Practitioner

An essential element of editorial illustration is freedom of speech, key to any democracy. The editorial illustrator Honoré Daumier (1808–79) bravely tested these limits in 19th-century France, once at considerable cost to himself. Daumier began creating caricatures in his teens and graduated to serving visual commentaries on political events through the use of satire, caricature and humour. He was a master of draftsmanship, as well as creating striking images that employed scale, juxtaposition, metaphor and symbolism in powerful ways, and his illustration work began to be used by the publication *La Caricature*, which ran from 1830 to 1835.

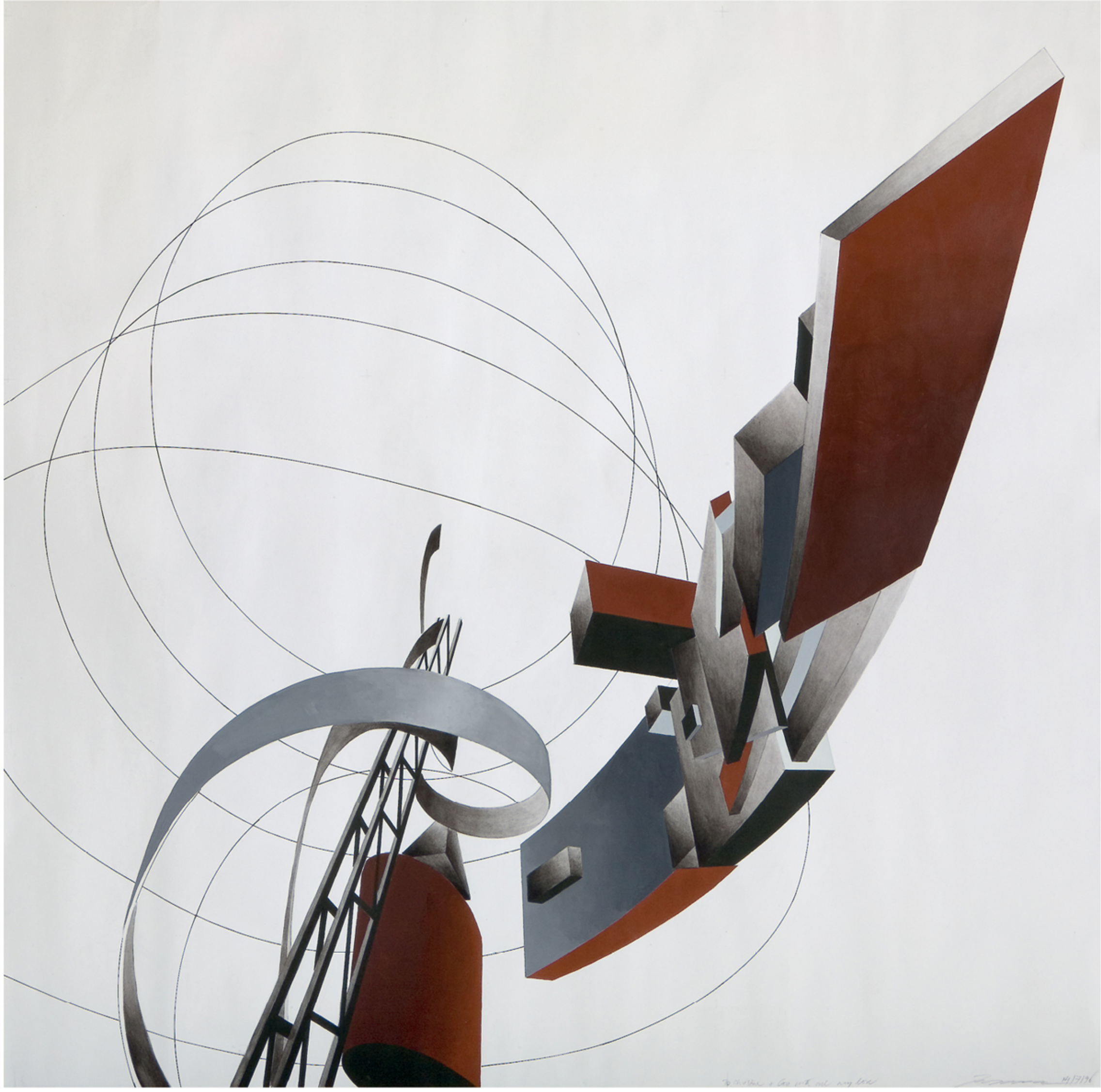
Daumier's undoing was an illustration titled *Gargantua* (1831), depicting King Louis-Philippe I of France as a huge glutton, devouring bags of gold coins extracted from the poor by his ministers.**[210]** The King was so enraged that in 1832 he sentenced Daumier and the editors of *La Caricature* to six months' incarceration at Sainte-Pélagie prison in Paris. On Daumier's release, he continued to work for *La Caricature*, as well as the new *Le Charivari*, although the French government would ban printed political satire from 1835 to 1881. A later echo of this episode was the attack on the offices of the satirical publication *Charlie Hebdo* in Paris in 2015, when journalists and cartoonists were targeted and killed after the magazine published images depicting the Prophet Muhammad. As such, satirical illustration still has the power to shock and offend, especially coupled with the speed of international transmission in the digital ecosphere.

Feature 4
Architectural Illustration

Visual Essence

This discussion focuses on architectural practice rather than on illustrators who happen to feature the built environment in their illustration work. Architectural illustration exists as a sketched idea, usually created by an architect, and also as a more formalized design proposal. It serves a number of functions, both practical and theoretical: to visualize a design into a coherent proposal; to communicate ideas and concepts; to convince a client of the merits of a building; and to assist in the actual building of a design. Visual-rendering conventions in this genre include particular views (floor plans, sections, etc.) and the inclusion of units of measurement and scale. Best practice in this field is represented by the drawings of key 20th- and 21st-century architects such as Le Corbusier, Ludwig Mies van der Rohe, Richard Rogers, Zaha Hadid, Renzo Piano, Nicholas Grimshaw and Frank Gehry, as well as the urban-based architectural proposals of the English collective Archigram, whose striking visuals bubble with innovation and creativity.

In essence, an architectural illustration is a line drawing that offers views from different perspectives and in different formats, according to a broad set of conventions. The ‘floor plan’ looks directly down from above (such as those commonly used by estate agents), with overhead features such as beams described with a dotted line. The ‘site plan’ is a depiction of the building set within its wider spatial context, including hard landscaping (e.g. terracing) and soft landscaping (e.g. trees and shrubs). An ‘elevation’ is a view of the building from one particular side or angle (front, side, rear), and a ‘cross-section’ is a view looking directly through a building.



211 Zaha Hadid, drawing for the Guggenheim Museum's 'The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932' exhibition, 1992

Generally, one-, two- and three-point perspectives are used, as well as axonometric and isometric systems. One-, two- and three-point systems use vanishing points: one (the classic railway lines converging); two (the corner of a building that recedes to right and left); and three (where vertical lines converge upwards as well as horizontally). Axonometric perspective uses a 45-degree plan grid, which keeps the original orthogonal geometry of the plan, without having to construct it on a skewed grid; it was popular in the Modern movement in 20th-century architecture. Isometric perspective uses diagonals 30 degrees from the horizontal in both directions. This was the standard architectural view until the mid-20th century, peaking in the 1970s, and was popular for educational textbook diagrams and illustrations. One can also purchase isometric draft paper on which to construct this type of drawing.

Working Practices

Generally speaking, a successful architectural practice will employ a large team, which will include those people who create the drawings (a process called 'rendering') intended to both describe the initial idea for a building and to build it successfully. As well as the aesthetics of the design, a great deal of care and rigour will be invested into the structural integrity of the building.

The head architect will create and guide the overall vision for the design and construction, working extensively with the client and their team. From this, the lead architect's associates will guide and drive forwards aspects of the design and build, managing a great deal of the building detail. Interestingly, though CAD (computer-aided design) can speed up the rendering process, the complexity that this kind of software affords has made the task of designing a building even more rigorous and exacting.

Legacy

Though the history of architecture reflects both individual achievements and excellence in practice on an international scale over thousands of years, analogue rendering has been its mainstay until the early 1990s. Initial drawings would generally be created with ink on paper, or vellum, and copies made painstakingly by hand. Specific tools were used to create the drawings in the correct geometry, using set squares, French curves, pairs of compasses and parallel-motion drawing boards with a sliding horizontal ruler. Drawings would be created to scale – allowing for measurements to be taken directly from the drawing and multiplied by the correct scale factors for the build. Dimensions were written (known as 'figuring') on the drawing.

The 20th century saw a shift to drawing on tracing paper, which facilitated mechanical copying – mainly blueprint, which has its own particular aesthetic of a slightly blurred dark blue line on a monochrome light blue background, plus inkjet and laser printing. The subsequent arrival of the computer made manual drawing almost obsolete, enabling the creation of asymmetrical forms using organic shapes and advanced geometric systems; an early example of this is Norman Foster's design for the Great Court at the British Museum, London, in 2000. Now CAD is used extensively from the outset, though analogue sketches remain a useful tool to visualize an idea for a building; the architect Nicholas Grimshaw talks of the impact of drawing an idea for his clients in real time. However, contemporary architects are digitally fluent, such as the Ghanaian-British architect Sir David Adjaye, whose numerous projects include striking designs for the Latvian Museum of Contemporary Art in Riga and the Smithsonian Museum of African American History and Culture in Washington DC.

Inspirational Practitioner

Zaha Hadid (1950–2016) was a British-Iraqi architect, twice winner of the Stirling Prize for Architecture, in 2011 and 2012.**[211]** Described in the *Guardian* as 'the queen of the curve', she was a practitioner 'who liberated architectural geometry, giving it a whole new expressive identity'. Hadid studied Mathematics at the American University of Beirut before attending the Architectural Association School of Architecture in London, where one of her tutors described her as ‘a planet in her own orbit’. Her key influence was the Russian Suprematist artist Kazimir Malevich (1879–1935) – Hadid’s fourth-year project was a painting of a hotel in the form of a bridge, reminiscent of Malevich’s work.

After continuing to make futuristic paintings of her architectural proposals, in 1980 Hadid set up Zaha Hadid Architects in London, aided in the early days by the architectural engineer Peter Rice. Hadid avoided Postmodernism, popular with her contemporaries, and created a distinctive architectural style. Her earliest built projects, from 1990 to 2005, were mostly on a relatively small scale, including the Vitra Fire Station and Phaeno Science Centre in Germany and the Bergisel Ski Jump in Austria. She then progressed to larger projects, including buildings for the Broad Art Museum in Michigan, the MAAXI National Museum of 21st Century Art in Rome, and the Guangzhou Opera House and Beijing Daxing International Airport in China. She also produced interior design work for the ‘Mind Zone’ at the London Millennium Dome. Hadid’s work is characterized by asymmetrical forms incorporating dynamic curves that almost move before one’s eyes, created with unforgiving materials such as concrete and steel. She herself said of her practice: ‘I don’t make nice little buildings.’

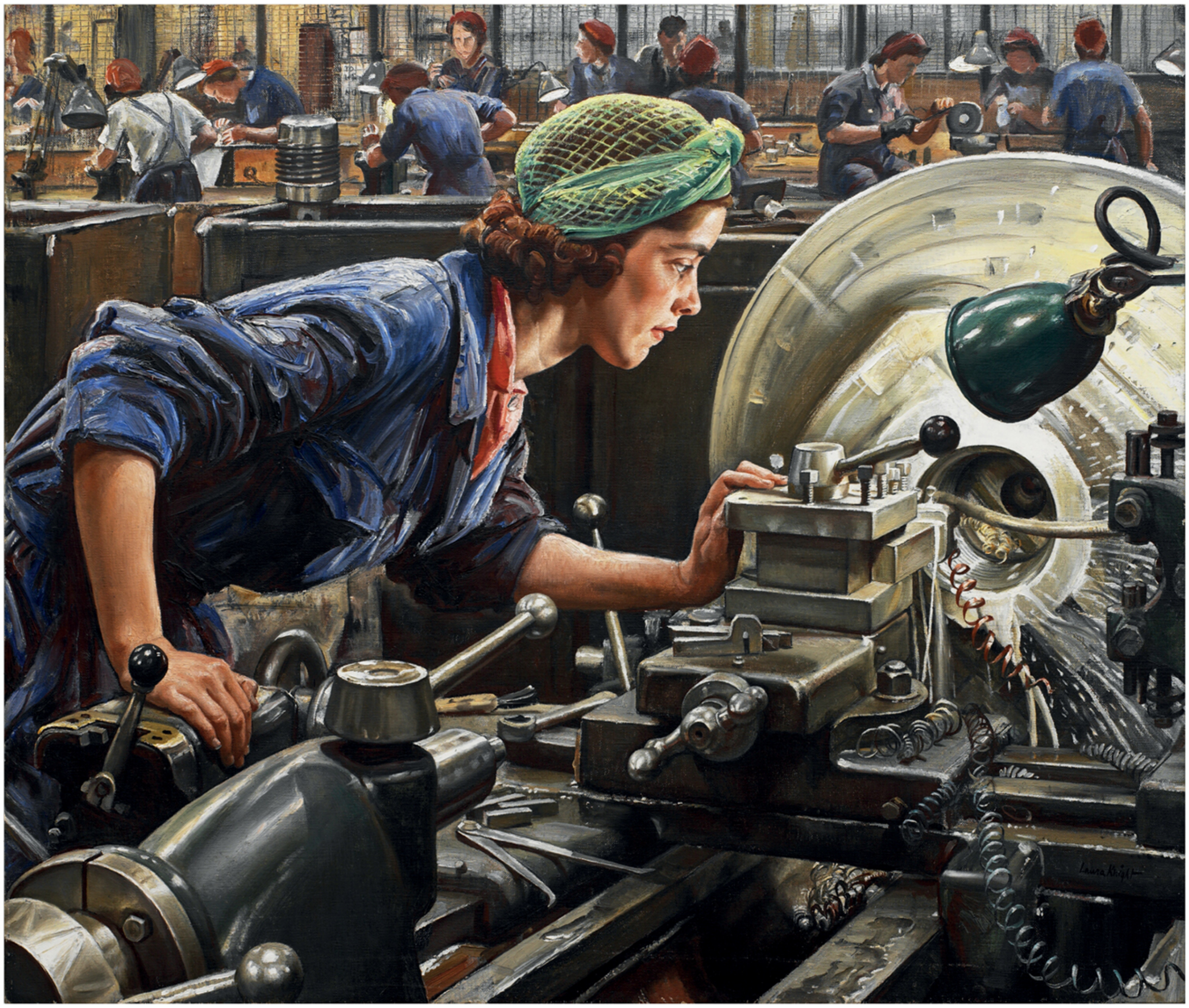
Feature 5
Advertising and Public Information

Visual Essence

Advertising is defined as ‘the techniques and practices to bring products, services and opinions, or causes, to public notice to persuade the public to respond in a certain way towards what is advertised’. Hence this genre has crossover with the dynamic conveyance of public information, and illustrators such as Abram Games and Tom Eckersley worked in both areas, employing a playful visual language with touches of Surrealism. Though it is almost impossible to generalize on the visual characteristics of illustration work within the advertising genre, illustrators are picked specifically to connect with the potential audience of a brand. For instance, in the 1950s, Coca-Cola employed illustrators to create a bright and colourful version of Realism for their adverts, selling their drink as part of an upbeat take on the American Dream.

Animals, too, are often used in illustrated advertising and public information work, since they solve issues of gender and race representation, as well as instantly appealing to the public due to their cute, benign charm. A squirrel called Tufty was central in advising children in Great Britain on how to cross the road safely from the 1950s to the 1990s, while numerous animal mascots have been used to publicize the Olympic Games.

Visual vernaculars used in advertising change in relation to societal shifts. Where once advertisers stated that advertising needed to react fast to reflect social change and shifts in public taste, to some extent it now drives public taste. For example, coupled with public information, advertising has a powerful opportunity to promote the so-called green revolution – promoting renewable energy and its associated technologies, a better ‘start to end’ product-design process with closed cycles of recycling, the extended use of products and the purchase of second-hand goods, while also persuading people to amend their behaviours, will all contribute to a climate-change solution.



212 Laura Knight, *Ruby Loftus Screwing a Breech-ring*, oil on canvas, 1943

Working Practices

The illustrator is usually one of the last people in the creative advertising team to be contracted. The workflow in this genre generally begins with the client approaching an agency to commission a series of adverts. An 'account planner' writes a brief with the client, which is then delivered to the creative team. A creative director oversees the work generated by the creative team, with a view to presenting a number of approaches and options to the client. After dialogue and discussion, the client team makes its choice.

The 'art buyers' within the creative team of the agency search for an illustrator, whose work (a portfolio or a website) is submitted to the client for approval, including a quote for the commissioning fee. If approved, the chosen illustrator can accept the commission, and is briefed by the art director and their creative team. A pre-production meeting is held, before the illustrator presents their roughs to the agency for approval – some minor adjustments may be requested before the illustrator proceeds to creating the finished artwork. The agency then presents the final artwork to the client for approval. Finally, designers in the agency incorporate the illustrations into the final advert designs and supply them for digital and/or analogue output.

Legacy

Though advertising existed in a very basic form in the 18th century in newspaper columns and flyer and poster outputs, followed by the rich illustrative genre of street posters in the early 19th century, Thomas J. Barratt is said to be 'the father of modern advertising'. Barratt joined the Pears soap company in 1862 and created its iconic campaign with the tagline: 'Good morning, Have you used Pears' Soap?'. He stressed the importance of a strong, exclusive brand image and saturation campaigns to enforce the availability of the product. In France, *La Presse*, a Parisian daily broadsheet launched in 1836 that still exists in a digital format, carried the first paid advertising in its pages, allowing it to lower its cover price and increase profitability – an editorial formula that was eventually adopted by almost all publications.

In the 20th century, productivity improved and industries needed the consumer to buy more, so the advertising agency became the focal point of creative planning. In addition, psychology became a factor as the century progressed – in the 1910s and 1920s, American advertisers adopted a strategy that suggested human instincts could be targeted and harnessed, and ergo sublimated into the desire to buy things. Edward Bernays, a nephew of Sigmund Freud, became associated with this thinking, and is sometimes referred to as 'the founder of modern advertising and public relations'. Bernays ascertained that there was a gap between what people said they wanted (the rational) and what their heart desired (the irrational). This bore out with the introduction of sexual innuendo in advertising and packaging. In 1871, Pearl Tobacco featured a 'naked maiden' on the front of their carton, and in 1885 W. Duke & Sons inserted trading cards of scantily clad 'starlets' into their cartons. In 1916, Helen Lansdowne Resor, who worked at leading advertising agency J. Walter Thompson, introduced sex into soap advertising with the strapline 'A Skin You Love to Touch', paired with an illustration of a man leaning over a woman with bared shoulders.

The two world wars brought illustration into the realm of public information design, too. Just as with advertising, illustrators employed humour and arresting visuals to persuade the public to embrace their messages.

Inspirational Practitioner

Laura Knight (1877–1970) was a British figurative, Realist artist who embraced a version of Impressionism in her paintings. She became interested in socially marginalized communities, such as travellers and circus performers. After moving to the coastal village of Staithes in Yorkshire, she drew and painted the local fishermen and farm workers, who lived a hard and impoverished life. Though this body of work was later destroyed by Knight, it showed a keen sense of responsibility to her subject matter. In the late 1920s, Knight was living in Baltimore in the United States, and painting at the children's wing of the Johns Hopkins Hospital, where she focused on the Black patients in the then racially segregated wards. While there, she also painted and befriended an African American nurse, Pearl Johnson, who took her to concerts and meetings of the early American Civil Rights movement.

Back in Britain, Knights was elected an associate of the Royal Academy in 1927, and continued to befriend and paint traveller communities at the Epsom and Ascot racecourses. She also began her public advertising work for London Transport with a poster advertising train travel to Twickenham. She continued to produce work for them throughout her career, including illustrations featuring circus clowns in 1932 and winter walks in 1937. In 1939, she illustrated a recruitment poster for the Women’s Land Army, and with the outbreak of the Second World War, was appointed as an official war artist, contracted by the War Artists’ Advisory Committee. This was the period in which she produced significant observations of British women engaged in the Allied war effort in specific, relatable roles rather than generic depictions, as well as images of pilots and their crews on bombing missions.**[212]** As the war ended, she attended the Nuremberg trials of prominent Nazis, making a large painting of the trials with an added Surrealist element of the far wall removed, revealing a desolate urban environment in flames. In later life, Knight refocused her artistic practice around her earlier interest in the ballet and theatre.

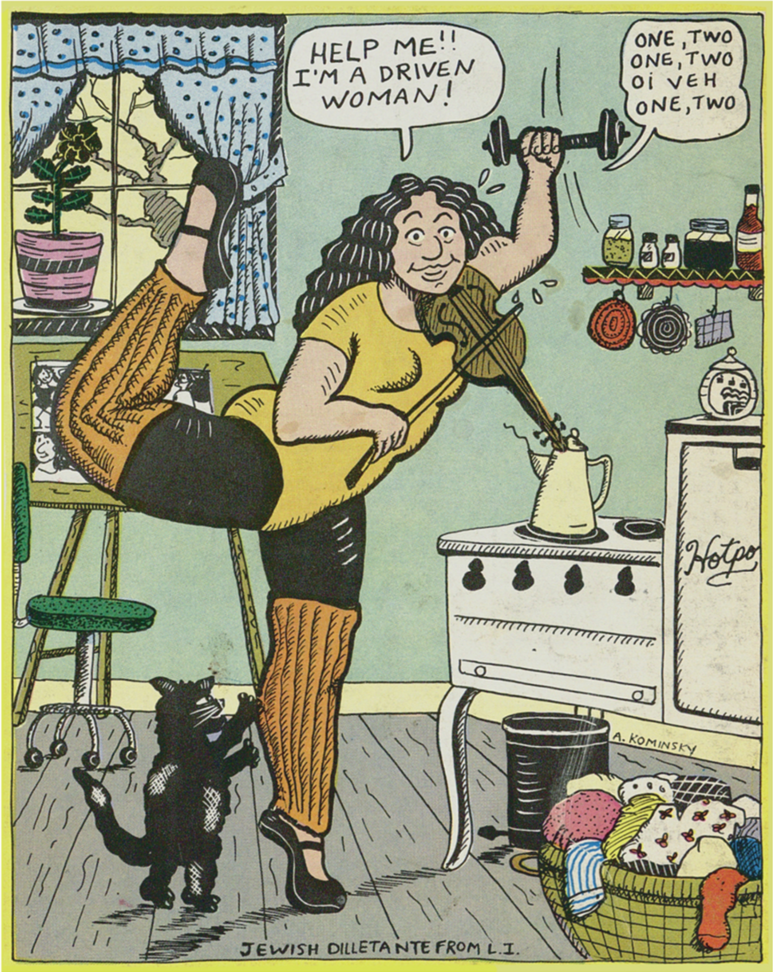
Feature 6
Comics and Graphic Novels

Visual Essence

This feature discusses sequential narrative illustration, which comprises international comics such as the genres of Japanese Manga (from *man* meaning 'whimsical' and *ga* meaning 'pictures'), South Korean Manwha and Chinese Manhua. It also includes online comics (e-comics) and instances of the comic in an extended form – called the graphic novel – typified by being far longer, akin to a written novel, and often involving more challenging and individualistic subject matter.

All of these country-specific variations involve sequential, juxtaposed 'panels' (windows through which the action is viewed) representing individual, interconnecting scenes and typically including written story and spoken 'word balloons' issuing from the characters' mouths. Historically, the images were black and white, with a few additional colours, designed to keep the printing costs low. An illustrator in this medium will have a high standard of mastery over drawing, including perspective systems, point of view, cropping, close-ups and other visual mechanisms to add drama, pace and atmosphere. This approach to visual storytelling has a strong relationship with film, since early comics contributed to the building of a 'film language', such as 'establishing shots', 'close-ups' and 'points of view'.

Speech balloons or 'bubbles' are usually rounded spatial containers for text information, linked to a character using a tail element – the tail has an origin, path, tip and pointed direction. There are also many technological formulas (sometimes termed formats), both analogue and digital, used to create comics, including directions, axes, data and metrics.



213 Aline Kominsky-Crumb, cover illustration for *The Bunch's Power Pak Comics no.1*, 1979

Working Practices

Original analogue artwork for comics is typically generated by a team. This is because comics are usually issued in a consecutive series – weekly, fortnightly, monthly or quarterly, which creates a devoted audience of paying customers – and this considerable workload requires such a team. There is a writer, in charge of the story; a pencil artist, responsible for the layout and drawing the sequential panels on a page; an ink artist, who goes over the pencilled-in artwork with pen and black ink; a letterer, who hand-letters and arranges the text or dialogue; and a colourist, who adds colour to the panels. The last steps are printing and distribution. The original artwork is ordinarily returned to the artist – original artwork for classic comics such as *Wonder Woman*, *Superman* and *Batman* now fetches high prices at auction.

Artwork for a graphic novel is usually generated by a smaller group of creatives, although Neil Gaiman's graphic novel series *The Sandman, Volume 1, Preludes & Nocturnes* (published by DC Comics in 1988) was created by a team of six people. Neil Gaiman wrote the words, and his text was illustrated by three illustrators – Sam Keith, Mike Dringenberg and Malcolm Jones. Their line illustrations were coloured in by Robbie Busch, with Todd Klein adding the words (lettering) to the artwork.

Legacy

The origins of sequential stories are disputed, but one narrative emphasizes their roots in 12th-century Japan – linked to the illustrative work of a monk called Kakuyu, who created a scroll called *Chōjū-Jinbutsu-Giga ('Scrolls of Frolicking Animals'). The Adventures of Mr Obadiah Oldbuck* appeared as *Les Amours de M. Vieux Bois* in Geneva in 1837, and subsequently with its English title in America in 1842, and is regarded by some historians as the first known prototype comic book. However, comics per se were popularized in Great Britain and America in the 1930s, with publications such as *Funnies on Parade* (1933), which established the length and format size of the modern comic book. This was followed by *Famous Funnies* (1934), a reprint of earlier newspaper comic strips. The introduction of Jerry Siegel and Joe Shuster's *Superman* in 1938 turned comic books into a major commercial enterprise, ushering in what is referred to as 'The Golden Age of Comics' in North America.

The Golden Age dates from 1938 to 1954 and saw the emergence of the 'superhero', as well as the birth of the modern comic. DC Comics arrived, along with the superheroes Batman, Captain America, Wonder Woman, the Human Torch, Captain Marvel and the Flash. There were also new comic themes of jungle adventures, romances and Westerns.

The Golden Age was followed by the Silver Age, dating from 1956 to 1969. This saw the arrival of more naturalistic superheroes, such as Stan Lee and Jack Kirby's Fantastic Four (1961), and Stan Lee and Steve Ditko's Spider-Man (1963). While the superhero genre continued to be refined, and remained a key commercial success, newer genres relating to horror, romance and crime would in time take a significant market share. The comic houses of DC and Marvel consolidated their positions as major players in the industry during this era, which also saw the start of 'underground' publications, such as *Zap Comix* in 1968, that represented the counterculture point of view.

Next came the Bronze Age, from 1970 to 1985. This saw the gradual retirement of the Golden Age writers and illustrators; and the superheroes, though they continued, had less magical powers and became more earthbound in their issues. The team of writer Denny O'Neil and illustrator Curt Swan, for instance, introduced themes of racism, urban poverty and drug abuse into the Superman franchise. This era also saw comics distributed through smaller, specialist comic shops, and aimed at reduced, non-mainstream audiences.

Finally, the Modern Age dates from 1985 to the present. This has seen the cancellation of such classics as *The Flash*, *Superman* and *Wonder Woman* (though they would re-emerge in new forms) and a continuation into darker, more psychologically disturbing narratives. These include Frank Miller's *Batman: The Dark Knight Returns*, first published in 1986, and Alan Moore and Dave Gibbons's *Watchmen*, also first published in 1986. The Modern Age has also seen the rise of independent publishers, such as First, Comico, Eclipse and Pacific in the United States, with much more creative freedom to experiment than the likes of DC and Marvel.

Inspirational Practitioner

Aline Kominsky-Crumb (1948–2022) grew up in Long Island, New York, and experienced its counterculture herself, before moving to San Francisco in 1972.**[213]** There she met the cartoonist Robert Crumb and joined the Wimmen's Comix collective, which included Trina Robbins – the first woman to draw Wonder Woman – and started contributing to their publications. Having fallen out with the collective over interpretations of feminism, she left and co-founded her own title, *Twisted Sisters*, with the underground comic artist Diane Noomin.

Kominsky-Crumb's work has always been driven by an autobiographical standpoint – it is intense, visually playful and brutally truthful. She and Crumb created the underground comic *Dirty Laundry* together, based around their own family life. In the 1980s, she edited *Weirdo*, a prominent alternative comic anthology of the decade. Kominsky-Crumb has been a huge influence on the diversity and range of comic-book characters and narratives that audiences enjoy today. In 2007, she released an autobiography, *Need More Love: A Graphic Memoir*, which outlines a bridge between 1950s America and the advent of the 1960s counterculture, and in 2016 she was listed by ComicsAlliance as 'one of twelve female cartoonists deserving lifetime recognition'.

Feature 7
Animation

Visual Essence

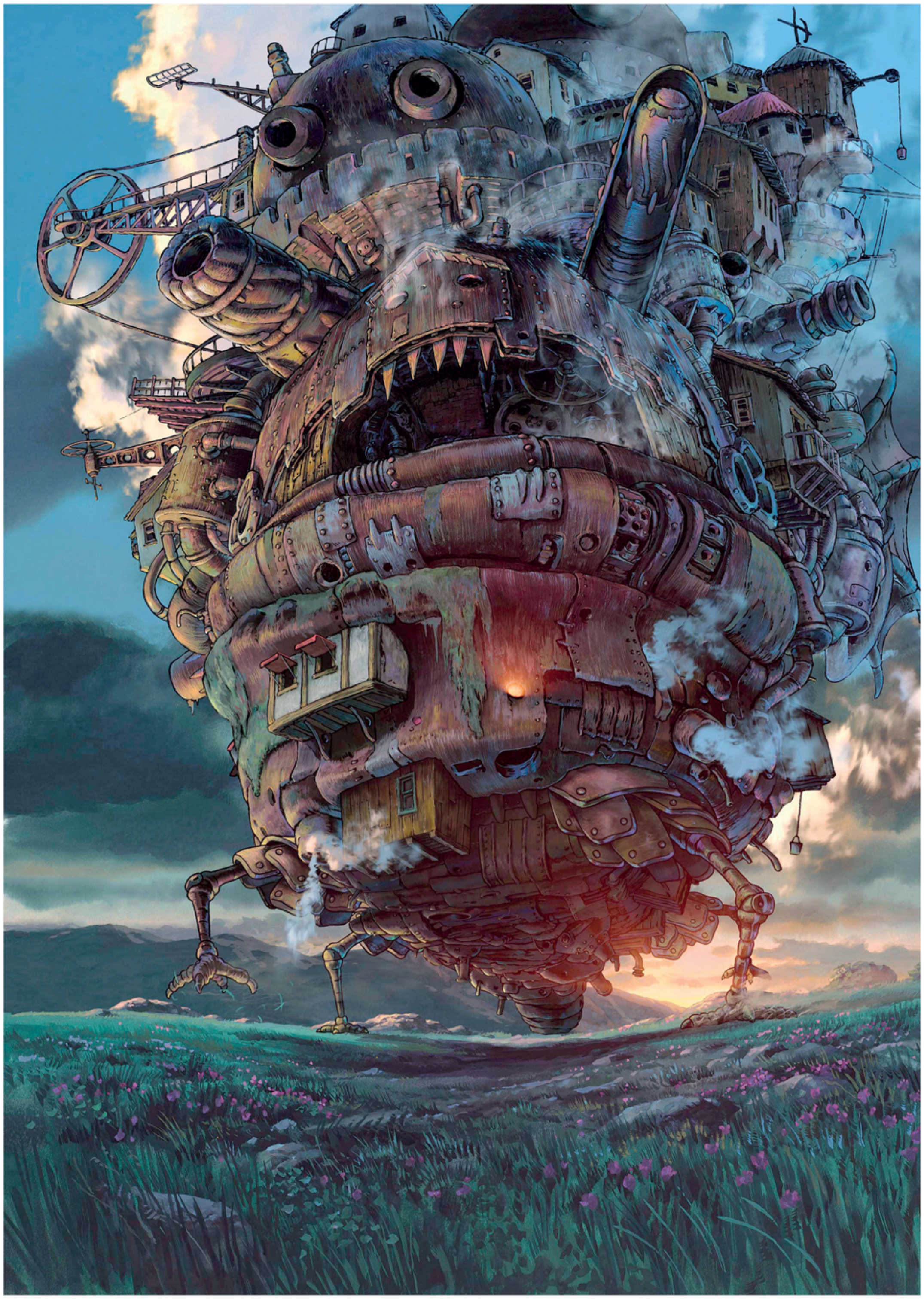
The visual styles of animation are intrinsically bound up in the technologies used to make them. Broadly speaking, these fall into two categories: ‘full animation’, which is a work- and finance-heavy approach aimed at realizing visual excellence in feature-length productions; and ‘limited animation’, which is a work- and finance-moderate approach aimed at realizing acceptable levels of quality, mainly for television. Beyond these two categories, there are the visual styles themselves.

Stop-motion animation uses physical, 3D components. With a fixed camera, action sequences are arranged frame by frame, creating a series of poses that, when run together, achieve the illusion of movement. This approach takes a painstaking amount of effort and can be seen in Nick Park’s *Wallace & Gromit* series (1989), and Tim Burton’s *Corpse Bride* (2005).

Cut-out animation uses the stop-motion method, but with 2D components. Each part of a character (head, torso, arms and legs, etc.) is joined together, either physically or digitally, to create a ‘puppet’ that can be animated, such as in Terry Gilliam’s Monty Python animations (1969–74).

Trace and Paint Cel animation relies on a team, who draw, ink and paint every single frame of the feature onto a series of see-through ‘cels’ (short for celluloid). This requires a high degree of visual consistency and a sure understanding of movement. Walt Disney’s *One Hundred and One Dalmatians* (1961) and Katsuhiro Otomo’s *Akira* (1988) are examples.

Paperless animation is created digitally using a programmable drawing tool, such as a tablet, which can replicate the drag, pressure and texture of a pen on paper. Ron Clements’s and John Musker’s Disney film *The Little Mermaid* (1989) is an example of this technique.



214 Hayao Miyazaki and Studio Ghibli, *Howl's Moving Castle*, 2004

3D/CGI animation uses digital software to model characters before the animation process begins. They are rigged with a virtual skeleton and integrated into a scene like a puppet, frame by frame, as seen in Pixar's *Toy Story* (1995).

Rotoscoping animation uses a method of tracing over live footage, frame by frame, to produce a highly realistic visual. Originally animators projected moving images onto a glass panel and traced, though now this is achieved digitally. Richard Linklater's *A Scanner Darkly* (2006) is one example.

Working Practices

A contemporary animation feature, using digital technologies, usually begins with a pre-production team. This team writes the script, draws up the storyboard, designs colour palettes and backgrounds, and records any voiceovers. The team then visualizes characters in detail, designs the other elements (props, vehicles, etc.) and creates the basic animation.

The next step is to refine the animation, using tracing and inbetweening (adding frames to create smoother movements through action sequences). The frames are digitally coloured, composited and exported, and an exposure sheet is used to check timings, sound, layers, and view perspectives.

The post-production team implements the final editing phase, adding sound effects and recordings. The team then digitally renders and exports the completed animation.

Legacy

Sequenced images exist in Palaeolithic caves, Iranian ceramics, Egyptian murals and Roman friezes. There is also the 'trotting horse' rotating lantern of early Chinese civilizations.

Since then, the medium has progressed through a flurry of ingenious inventions, including shadow play – cut-out puppets projected onto glass, the magic lantern (*c.* 17th century), the thaumatrope (1825), the phenakistiscope (1833), the zoetrope (1833–66), the praxinoscope (1877) and the zoopraxiscope (1879). Then followed the Théâtre Optique, patented by Émile Reynaud in 1888, an animated moving-picture system that he used in over 12,800 theatre shows between 1892 and 1900.

In the 20th century, Winsor McCay produced one of the earliest animation films, *Gertie the Dinosaur* (1914). *Feline Follies* followed in 1919, created by Pat Sullivan and Otto Messmer and introducing the character of *Felix the Cat*, alongside the popular animations of the Argentinian animator Quirino Cristiani. In tandem, the Absolute Film movement ploughed a more abstract furrow within the genre, as seen in Len Lye's *The Peanut Vendor* and *The Adventures of Prince Achmed* (1926) by Lotte Reiniger. These were created in tandem with early Walt Disney projects: *Laugh-O-Grams* (1920), *Alice Comedies* (1924–27) and the first appearance of Mickey Mouse in *Steamboat Willie* (1928).

The 1930s saw the rise of cartoon superstars – such as Betty Boop, Minnie and Mickey Mouse, Donald Duck and Goofy – and of animations on television. The 1940s saw animation used in wartime propaganda, as well as Disney's groundbreaking films *Pinocchio* (1940) and *Fantasia* (1940). The 1950s saw a shift from full-animation, feature-length cartoons to limited-animation TV cartoons. In the 1960s, pop groups such as the Jackson Five, the Beatles and the Osmonds had their own animated TV series, alongside *The Jetsons*, *Yogi Bear* and *Scooby-Doo*. The 1960s also witnessed the rise of

Japanese anime, with series such as *Astro Boy*, by Mushi Production, and *Sally the Witch*, by Toei Animation. In the 1970s, there were animated adaptations of J.R.R. Tolkien's *Lord of the Rings* (1978) and Richard Adams's *Watership Down* (1978).

The Japanese Studio Ghibli was established in 1985 and achieved substantial success with features such as *Castle in the Sky* (1986) and *Grave of the Fireflies* (1988). *Who Framed Roger Rabbit* (1988) innovatively mixed animation and live action, and Matt Groening's *The Simpsons* appeared in 1987. In the 1990s, *Toy Story* (1995) heralded the CGI era of animation.

Inspirational Practitioner

Hayao Miyazaki (b. 1941), a former Manga artist, is an animator, filmmaker, screenwriter and author, and the co-founder of Studio Ghibli. Gifted at art as a child, Miyazaki started his career at Toei Animation as an 'inbetween' artist, before moving to Telecom Animation Film/Tokyo Movie Shinsha to direct his first feature films, *The Castle of Cagliostro* (1979) and *Nausicaä of the Valley of the Wind* (1984).

He co-founded Studio Ghibli with Isao Takahata and Toshio Suzuki in 1985, and their films were met with commercial and critical success. In 2001, *Spirited Away* (2001) became the highest-grossing film in Japanese history. This was followed by *Howl's Moving Castle* (2004), *Ponyo* (2008) and *The Wind Rises* (2013).**[214]** In Miyazaki's work, there are recurrent themes, such as humanity's relationship with technology and the natural environment, traditional ways of living and the challenges of resisting violence in a violent world. He retired in 2013 and has received many honorary industry awards since.

Feature 8

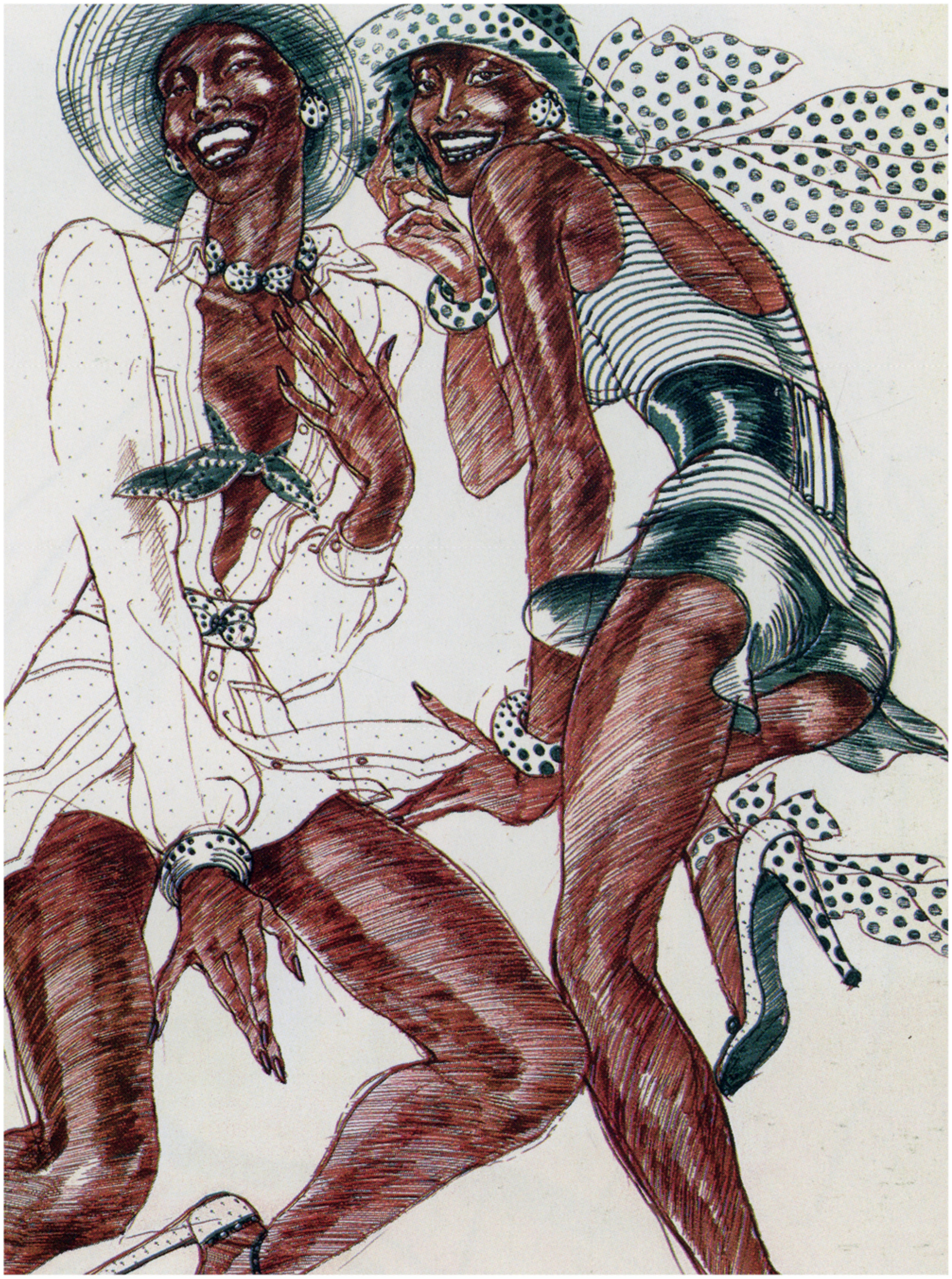
Fashion Illustration

Visual Essence

Fashion illustration is the embodiment of a fashion design in visual form, be it a sketch by the fashion designer themselves, or the visualization of a collaborating illustrator. Contemporary fashion illustration often contains the sense of a creative idea discovered, a visual immediacy captured on paper, with the key elements of a strong silhouette, face and body – part or whole – and striking areas of pattern and colour.

The model's body is often stretched to create a visual elegance that would perhaps appear unnatural in real life. In addition to the elongation of the body and the smaller head, there is almost no background, since the clothes and the attitude of the brand are the story – of importance are the colours, patterns, types of fabric, the cut and hang of the clothes, the weight of the fabric and the way that it is worn on the body. Fashion illustration can also focus on stillness and detail, a type of realism that avoids self-expression in order to create a detailed account of the elements being promoted: clothing, footwear, hats and jewellery. Influences of early modern artists such as Paul Klee, Gustav Klimt, Henri Matisse, Amedeo Modigliani, Alphonse Mucha and Henri de Toulouse-Lautrec and can be found in contemporary fashion illustration practice.

Though there is no prescribed route to visualizing fashion illustration, common media used include soft pencil, pen and ink, watercolour wash, magic-marker pens, gouache and digital tablets with accompanying software programs. These are predominantly materials that can be worked with swiftly, since the illustrator is either recording a moving runway model or trying to capture the essence of an idea that embodies the moment of creative inspiration.



215 Antonio Lopez, fashion illustration of Carol LaBrie for *Italian Vogue*, 1971

Working Practices

Fashion illustrators can work as visual journalists, capturing a fashion runway event for a newspaper, magazine or website – a type of fashion reportage. They can also work within a fashion designer’s team, based in a creative studio, to visualize and capture a clothing idea for future manufacture and sale. Often, they work by directly drawing a model in front of them, which creates a dynamic energy to the images they create, that in turn serves well to promote a particular look or garment.

Legacy

The genre of fashion illustration has existed for over five hundred years. Though present in fine-art portraiture and figures within scenes prior to this, as a genre of its own it appeared in the 16th and 17th centuries in publications depicting status and society around the world, with accompanying engravings. By the 18th century, small black and white fashion plates were included in periodicals dedicated to fashion alone. With the invention of photography in the late 18th century, there were some fashion experiments with this medium, though fashion images still had to be turned into engravings for mass-reproduction. It was only much later, in the 1930s, that photography famously displaced illustration on the cover of *Vogue*. Illustrated fashion magazines had existed from the late 18th century, with the French *Cabinet des Modes ou les Modes Nouvelles* of 1785 cited as the first.

In the late 1800s and early 1900s, fashion illustration became highly formalized. The genre depicted upper-class women (with occasional images of men) in elaborate costumes, set against natural or socially indicative backgrounds, with little of the gritty realism that was driving fine-art practice at this time. These illustrations, detailed though slightly staid, were to be found in popular magazines such as *McCall's* in the United States and *Woman's Weekly* in Great Britain.

It was the American illustrator Charles Dana Gibson, with his pen-and-ink fashion illustrations, who was central in depicting Victorian and Edwardian clothing in a fresh way. In France, Paul Poiret commissioned artists to visualize his designs and was central in turning fashion illustration into a new art form, aided by print technologies, mainly lithography, that replaced the hand-coloured engraving techniques of earlier fashion imagery. Poiret influenced the loosening up of the depiction of fashion designs – he wanted fashion illustration to be more emotive and gestural, capturing the act of creation, and this influence travelled into mainstream fashion illustration from the 1920s, continuing to the present day.

Inspirational Practitioners

Antonio Lopez (1943–87) is an example of the 'star' fashion illustrator.**[215]** Born in Puerto Rico, as a child he settled with his parents in New York City, and after an early career period spent in Paris between 1969 and the mid-1970s, he returned to New York where, living as an openly gay man, he worked prolifically into the 1980s. He was a larger-than-life character – he was known, and wanted to be known, and was much beloved by those in his circle. He illustrated by drawing from live models at his studio on 6th Street, close to Andy Warhol's Factory studio, using a marker pen and an A2 layout pad (which has semi-see-through pages) – clothing would be sent over from major department stores such as Bloomingdale's for promotion.

To perfect his drawings, Lopez would flip past the first two sheets of his pad, drawing the model in a particular position on the third sheet. Then he would fold back the second sheet of the layout pad over this and redraw the same pose, using his first drawing as a guide. Finally, he would fold back the first sheet of the layout pad and repeat this operation, thereby achieving a ‘perfect’ line.

Lopez displayed an amazing variety of visual influences in his fashion – he also spent time in Paris and is credited with discovering the models Grace Jones and Jerry Hall, as well as the actress Jessica Lange. Though his career was cut short by his death at the age of forty-four as a result of complications relating to AIDS, Lopez’s fashion illustration remains visceral, dynamic and startlingly inventive to this day.

Feature 9
Children’s Literature

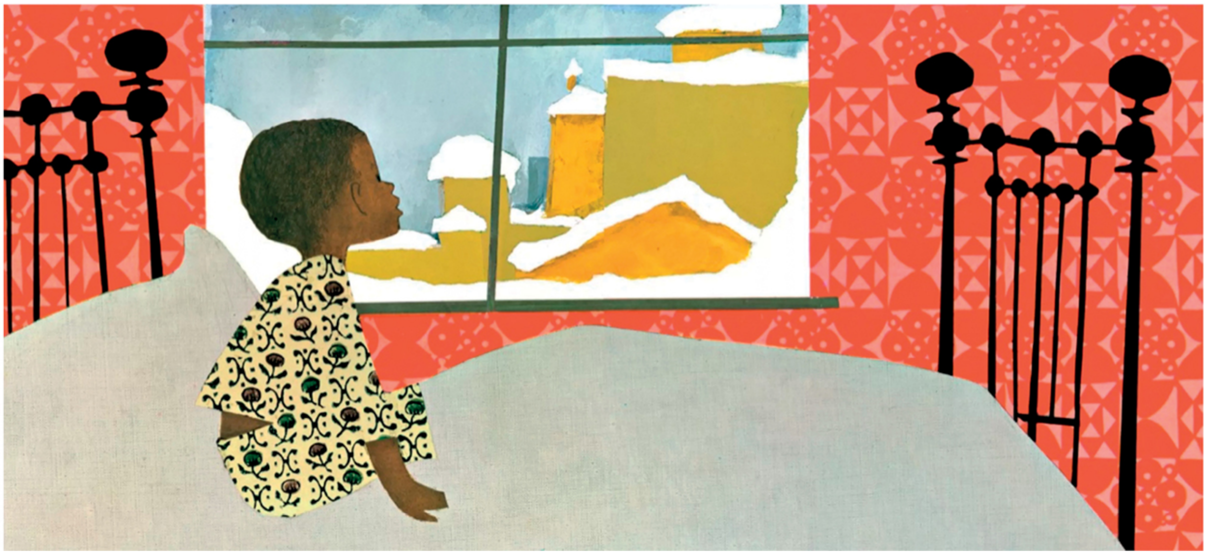
Visual Essence

The genre of children’s literature combines words and images to convey meaning and narrative, and serves as a way for adults to interact with children in a bonding, productive manner, by both entertaining and educating them. Early illustrations in this genre used woodblock printing; however, as approaches to fine art multiplied, alongside a growing focus on folk traditions in art, the genre evolved to contain a myriad of visual styles and production methods, including painting, etching, lithography, collage, drawing, pen and ink, watercolour, mono-print, paper cut, crayon and digital drawing.

There are certain general ‘rules’ that most illustrators of children’s literature adhere to: 1) the starting point is always a good story; 2) there is a compelling central character; 3) the imagery is suitable for its intended audience; 4) attention is paid to the visual flow of the book, through the use of changes in scale, zooming in and out, composition and the way colour is employed; 5) there is a character that is the visual focus of each image, often looking out to the reader; 6) animals are popular characters, and can embody certain qualities; 7) additional characters and subplots can help create an extra dynamic; 8) the narrative is often presented with a consistent point of view – usually, that of the main character.

Working Practices

Though an increasing number of illustrators are also the authors of their own children’s books, it is simplest to see writing and illustrating as two separate tasks. A book starts with the writing – once the story has been edited and the text refined, it will be ‘packaged’, with character sketches and samples of potential illustrators’ work. From this, an art director will approach an illustrator.



216 Ezra Jack Keats, *The Snowy Day*, 1962

The size of the book and its format will be stipulated in the discussions between art director, illustrator and book designer; this will include details on the size of the type, the typeface, the breakdown of words and images across pages and layout ideas for each of the double-page spreads. From this, the illustrator produces thumbnail sketches and layouts, for approval by the editor and author. After further refinement, the illustrator produces black and white roughs, with the text in place, which are checked for visual flow and consistency. Lastly, the illustrator submits the finished artwork as a digital file or a physical entity to be test printed, after which final refinements are made to colour and text layout before the book is published.

Legacy

Oral traditions in children's storytelling have existed for thousands of years. However, in the 15th and 16th centuries the genre emerged in a printed form. It was designed to convey a moral, often religious message, in the form of fairy tales, fables, lullabies, folk songs, limericks and poems, and would later be shaped to convey additional philosophical and scientific standpoints, inspired by thinkers such as John Locke and Charles Darwin.

Early modern children's literature, though accessible to very few, tended to be of a didactic and moralistic nature, containing conduct-related, educational and religious instruction. During the 17th century, the concept of 'childhood' began to emerge in Europe; adults now treated children as separate beings, innocents who needed their protection and training. This was influenced by John Locke's theory of the 'tabula rasa' (1689): treating the mind as a blank sheet of paper, to be educated in a fun, dynamic way. Classic oral stories such as *Aesop's Fables* and *Mother Goose* became classroom texts – leading to the creation of new fantasy and fairy tales in the 18th century that included talking animals and objects with magical properties. The Western genre of the 'fairy tale' was established by French author Charles Perrault, who had studied far earlier folk tales before authoring the book *Histoires ou Contes du Temps Passé* ('Stories or Tales from Past Times') in 1697.

Early forms of children's books were 'chapbooks' (ballads, historical retellings and folk tales) and 'hornbooks' (the alphabet and the Lord's prayer), followed by gift books and toy books. This led to the modern genre of children's literature, pioneered as a commercial entity by John Newbery – his first book, *A Little Pretty Pocket-Book* (1744), complete with a brightly coloured cover, is now considered by some to be the first 'modern' children's book, containing rhymes, games and illustrated stories.

From this point on, the 18th and 19th centuries saw the 'golden age' of children's illustration, with many classic texts created and illustrated by artists. In addition, scholars such as the Brothers Grimm and Peter Asbjørnsen and Jørgen Moe, along with Hans Christian Andersen, gathered collections of folk stories for their conservation. A twist in the genre emerged with E.T.A. Hoffmann's *The Nutcracker and the Mouse King* (1816) and Lewis Carroll's *Alice's Adventures in Wonderland* (1865), introducing bizarre, eccentric and grotesque elements into the tradition.

There are now many publishers specializing in illustrated children's literature, alongside a heritage of classic children's publishers such as Puffin and Ladybird Books. The physical book format still dominates the marketplace, dwarfing the sale of e-books, and remains a tradition for children to enjoy at bedtime.

Inspirational Practitioner

Ezra Jack Keats was born in Brooklyn, New York, in 1916. As an adult, after being drafted into the military in the Second World War, the US Works Programme Administration employed him as a muralist, before he progressed into comic-book art, magazine illustration and then, children's literature.

At first Keats illustrated other author's stories, before he published his first authored and illustrated book, *My Dog is Lost*, in 1960, which featured a Puerto Rican child searching for his lost dog in New York City. Then followed *The Snowy Day* in 1963, featuring Peter, an African American child, who wakes up to the magic of a winter landscape.**[216]** The book won Keats the Caldecott Medal, cemented his commitment to featuring multicultural representation 'centre stage' in his creative work and showcased Keats's playful and innovative visual language, which employs a mixture of paper collage, ink splatters and assembled print fabrics. In his career, Keats received numerous international awards and recognition for his work, saw a Brooklyn school renamed in his honour and had a major retrospective held of his work at the Skirball Cultural Center, Los Angeles, in 2014.

Feature 10

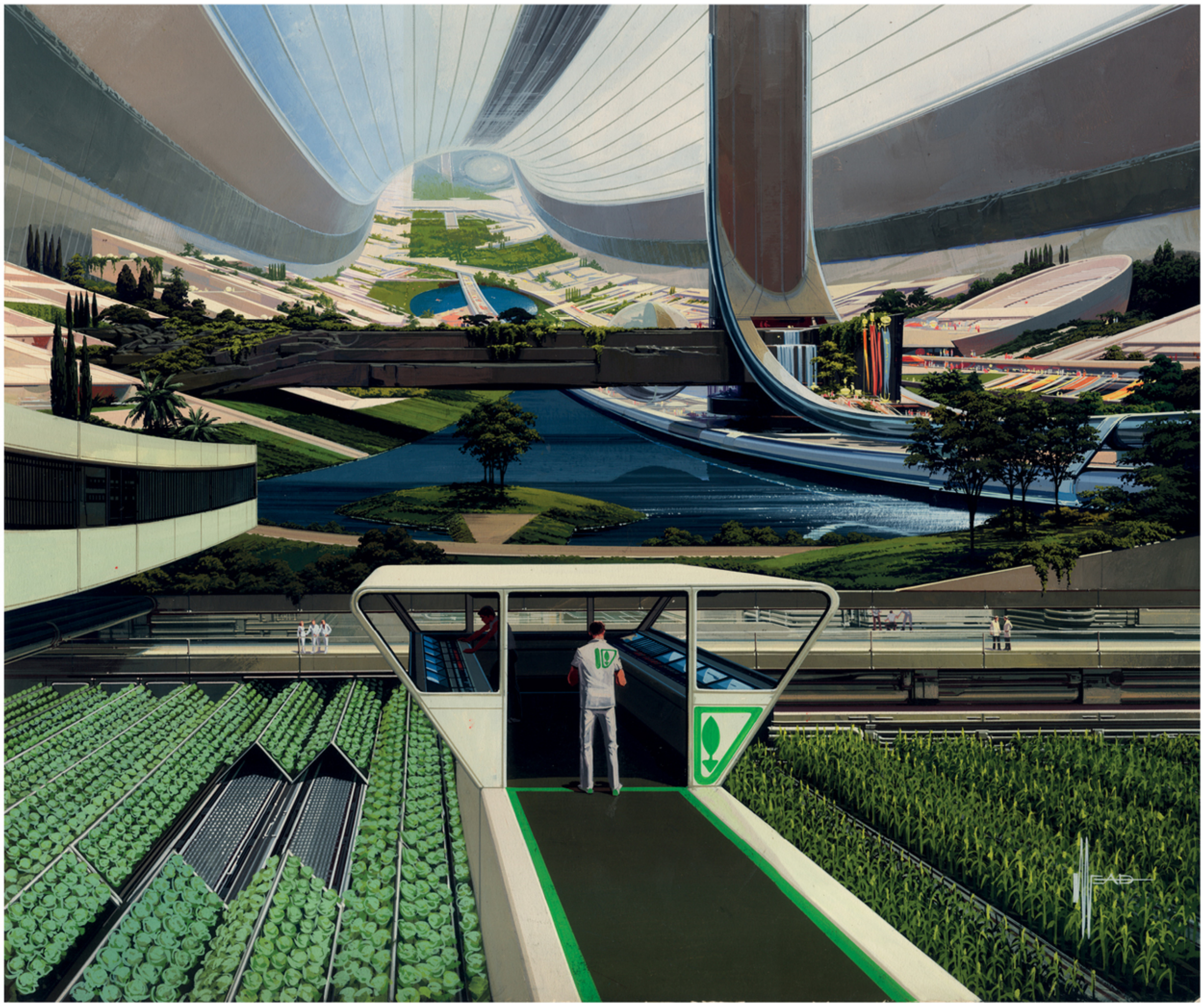
Concept Art for Film and Gaming

Visual Essence

The practice of illustrating for film and gaming is known as 'concept art', and focuses on the creation of a virtual world. The subject matter will include multiple locations, characters and events, interwoven into a compelling narrative. Though this world, and all who live within it, may well be entirely imaginary, the goal of this artwork is visual realism.

The skillset needed to visualize film and gaming scenes and characters realistically includes drawing and painting, perspective systems, a knowledge of anatomy, colour theory, design (2D and 3D) and lighting. These visuals are often key to the development of a project, travelling into specific set designs alongside other 3D objects and character depictions. Though the traditional skills in this area are analogue, there has been a significant migration to the use of digital software. A scene can now be modelled using a software called DAS (basic sets, character arrangements and lighting), then the surfaces shaped further and painted on in order for the complete scene to be depicted with the required level of detail and refinement. Google Earth is also used extensively, especially to depict urban settings, alongside other photographic reference and online 'kits' (e.g. one can find a basic design for the feet of a spacecraft and develop it further). The concept artist then blends these elements together into an image where components work convincingly as a whole.

The overall effect the illustrator seeks is one of simplicity and clarity – too many different events in a scene will dissipate focus and render the one frame used to tell that story confusing. However, the genre also requires a great passion for detail in how things look, how things are built and how different things work together to create one coherent and convincing world. These are parameters that should be embraced and will lead to strong outcomes.



217 Syd Mead, *Space Wheel Interior*, 1979

Working Practices

Generating concept art is a collaborative process between an art director, an illustrator and a client. Generally, the art director works directly with the client and manages the illustrator. They question the client about the characters in the game or film – their motivations, their characteristics, their habits – and the world that they exist within. Though the client cannot always answer these questions straight away, this discursive approach gradually builds up crucial information about the project. In essence, this is an exercise in problem-solving, and once briefed by the art director, the illustrator's job is to 'solve' as much as they can. The more the client can see of the exact world their project exists in, the more they can move the project forwards. These early visualizations can prove crucial for the client in securing funding to realize their project – nowadays, this type of financial investment often runs into many millions of dollars.

Legacy

Though the realistic depiction of buildings, natural environments and people has been present in fine-art practice for hundreds of years, it is only with the development of the medium of film, and the film industry, in the 20th century that this type of visualization has been defined as a specific genre. Silent at first, the breakthrough of synchronized sound accompanying moving image occurred in the 1920s, and full-colour motion pictures arrived in the 1930s, though black and white film continued to have a commercial presence. By the start of the 21st century, analogue film stock was being replaced with digital film technologies, and computer-generated imagery (CGI) became commonplace.

The term ‘concept art’ was used by the Walt Disney Animation Studios in the early 1930s. A concept artist’s job was to generate a visual design for an object, character or space that did not already exist, working in the fields of animation, film and now gaming – the most popular areas were science fiction and fantasy. As well as a generalist concept artist being able to create an overall world, there are also specialist concept artists who work in narrower fields such as creatures, environments and industrially manufactured designs.

Inspirational Practitioner

Syd Mead (1933–2019) is considered the ‘godfather’ of concept art.**[217]** He traced his love of futurism to the Big Little Books like *Flash Gordon* that his father would read to him as a child growing up in the Midwest. After working for Ford Motor Company as an industrial designer and stylist Mead pursued a freelance career in concept art, which led him to establish Syd Mead Inc. in 1970. Known as ‘the artist who illustrates the future’, and as a ‘retro-futurist’, Mead first gained recognition from his illustrations for the US Steel Corp in the 1960s where he created visuals promoting the futuristic uses of steel. Mead went on to work with many large corporations after Ford, providing technical illustrations for company books and catalogues. This grounding in the accurate depiction of industrially produced objects proved to be the foundation stone for Mead’s film work, in which he combined a mechanical understanding of the present world with future-facing scenarios of how things might become.

Mead’s work in Hollywood began with *Star Trek: The Motion Picture* (1979), followed by *Tron* (1982), *Aliens* (1986), *Mission Impossible III* (2006) and *Elysium* (2013). Mead also worked on certain Japanese film projects, such as the anime series *Turn A Gundam*. He is best known as the Visual Futurist of the motion picture, *Blade Runner* (1982) for acclaimed director Ridley Scott, where the main character is a detective living in a futuristic dystopia, hunting down manufactured ‘replicants’ who have gone rogue in order to defy their termination dates. In 2007, he became the subject of director Joaquin Montalvan’s documentary *Visual Futurist: The Art & Life of Syd Mead*.

Feature 11

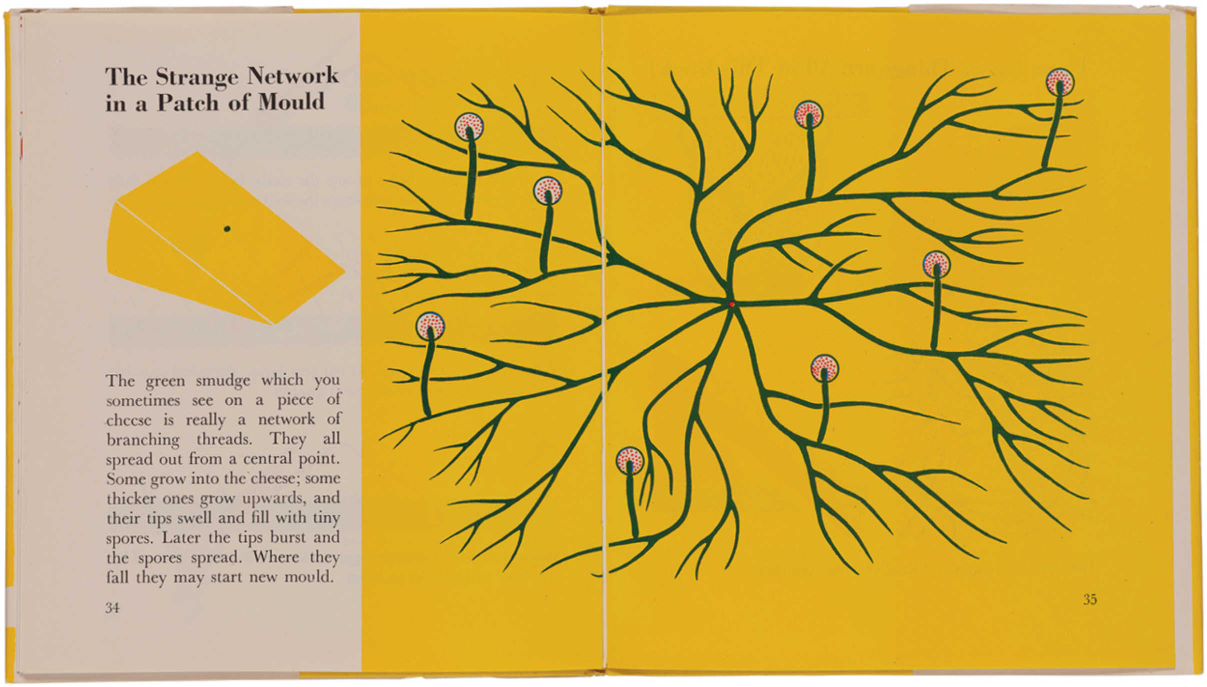
Information Design and Illustration

Visual Essence

Illustration for ‘information design’ is often called ‘infographics’ and is a visual representation of information, data or knowledge. Other terms for this genre include: information visualization, data visualization, statistical graphics, information design and information architecture. The intention is to present an arrangement of often complex information in a clear and swiftly decipherable manner. As such, this type of illustration is characterized by its attractive simplicity – people are constructed of simple shapes that one can instantly recognize, for example, while colour grouping is used extensively as a way of communicating certain connections and meanings.

In addition to the simple visual language employed to convey a clear message, the genre is designed to communicate to large, general audiences, reaching far and wide to provide information about anything from weather patterns and travel systems to economic fluctuations and the spread of pandemics. The communication of this type of data is crucial in people’s lives to help them navigate their daily routines armed with as much useful information as possible.

The statistician Edward Tufte has been highly influential in this genre and is referred to as ‘the Da Vinci of data’. In his book *The Visual Display of Quantitative Information* (1983), he describes the form and function of data visualization in the following ways: 1) show the data; 2) make the content and subject the key focus to communicate to the audience; 3) be faithful to the data, avoiding distortion and nuance; 4) reduce large numbers to a small space; 5) aim for total coherence with large data sets; 6) with the visual language used, invite comparison between different sets of data presented on the same diagram; 7) reveal the data at various levels of detail, from a broad overview to the fine structure; 8) serve a reasonably clear purpose, aiming to describe, explore, tabulate, decorate; 9) be closely integrated with the statistical and verbal descriptions of data.



The Strange Network
in a Patch of Mould

The green smudge which you sometimes see on a piece of cheese is really a network of branching threads. They all spread out from a central point. Some grow into the cheese; some thicker ones grow upwards, and their tips swell and fill with tiny spores. Later the tips burst and the spores spread. Where they fall they may start new mould.

34

35

218 Marie Neurath, spread from *Too Small to See*, 1956

Working Practices

Infographics has many applications and contexts, predominantly in the public domain. Within an editorial framework, by way of example, infographics exist in the context of websites, television, newspapers and magazines. For stories that include text, images and graphics, there is a time-management system called the ‘Maestro Concept’, which allows newsrooms to work together effectively and to succeed in incorporating each of these elements into an understandable whole. Broadcasting companies will employ in-house illustrators and animators, since the workflow is daily. Newspapers and magazines will employ art directors to coordinate the look of their publication – they will then commission illustrators, often to work at great speed and with great accuracy, with an obligation to present well-researched, reliable information to the general public. Infographics illustrators also work with large corporations, government departments and museums, to name just a few.

Legacy

In the 17th century, astronomer Christoph Scheiner published *Rosa Ursina sive Sol* (1626), using text and illustrations to demonstrate aesthetically the rotation patterns of the sun. In the 18th century, William Playfair published what are believed to be some of the earliest data graphs in *The Commercial and Political Atlas* (1786). Playfair was an engineer and political economist, and he used statistical graphs, bar charts, line graphs, area charts and histograms. In his work *The Statistical Breviary* (1801), he introduced the first pie chart.

In the 19th century, Carl Ritter was known for his 'modern geography', and praised for including 'shared frames, agreed map legends, scales, repeatability and fidelity'. In 1857, the British nurse Florence Nightingale generated an infographic to persuade Queen Victoria to invest in improving sanitary conditions in military hospitals in the Crimean War. She used a Coxcomb chart (also known as a 'rose diagram') to show the quantity and causes of death, month by month, in the conflict. Other famous data sets in this era were Charles Joseph Minard's infographic of Napoleon's disastrous invasion of Russia (1861) and John Snow's chart to determine the cause of the outbreak of cholera through a public water pump in Soho, London (1854).

In the 20th century, W.E.B. Du Bois created important data sets for display at the Exposition Universelle in Paris in 1900, in which he illustrated how the Black community in America had been deprived of housing, education and economic prosperity. Later that century, infographics were included in NASA's Pioneer 10 and 11 trips into the solar system. Designed by Carl Sagan and Frank Drake, they were called 'Pioneer Plaques' – gold-anodized aluminium external plates, carrying pictorial messages featuring female and male figures and symbols to convey the origins of the spacecraft, intended to be decipherable by extra-terrestrial beings. In the 1970s, Edward Tufte and graphic designer Peter Sullivan dominated the field, with Tufte calling infographics that aimed to please rather than inform 'chart junk'.

Finally, in the 21st century, infographics entered the digital age, with vector graphics, raster graphics and desktop publishing. The conveyance of complex information in a simple and truthful manner to large audiences is more important than ever, particularly surrounding issues such as climate change, wildlife extinction, national electoral results and more besides.

Inspirational Practitioner

Marie Neurath, née Reidemeister (1898–1986), was a German designer, social scientist and children's author.**[218]** Neurath studied mathematics and physics from 1917 to 1924, before being recruited by Otto Neurath to be part of a team creating a pictographic visual language called the Vienna Method of Pictorial Statistics. Within the team, Neurath worked in the role of transformer (the English equivalent would be designer), creating graphic displays of social information.

In 1935, she introduced the term Isotype (International System of Typographic Picture Education) to this work, creating a method of simplified pictorial statistics that could communicate scientific pairings to a nonspecialist audience. Within Neurath's team, Otto Neurath would collect and collate the information, Gerd Arntz would develop the pictograms and graphics, and Marie Neurath would convert both the information and data into a visual presentation. The trademark of Neurath's design style was her use of bold colours, applied either in flat areas or in gradients, simple shapes, and clear and concise accompanying text.

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Museums, Galleries and Websites

Beatrix Potter's house (run as a museum by the National Trust):
Hill Top House and Garden
Near Sawrey
Hawkshead
Ambleside
Cumbria LA22 0LF
https://www.nationaltrust.org.uk/visit/lake-district/hill-top

Mucha Museum (dedicated to the work of the Czech artist, opened in 1988, and exhibits his work in seven defined sections):
Kaunický palác
Panská 7, 110 00 Prague 1
https://www.mucha.cz/en/

Norman Rockwell Museum
9 Glendale Rd / Rte 183
Stockbridge, Massachusetts
MA 01262
URL: https://www.nrm.org/visit/

Quentin Blake Centre for Illustration (London)
https://www.qbcentre.org.uk/our-site

The Eric Carle Museum of Picture Book Art
125 W Bay Rd
Amherst, Massachusetts
MA 01002
https://carlemuseum.org/

William Morris Gallery (houses examples of Morris's illustrative textile prints and woodblocks, and examples of printed work from the Kelmscott Press)
Lloyd Park
Forest Rd
Walthamstow
London E17 4PP
https://www.wmgallery.org.uk/

Websites

Association of Illustrators (London):
https://theaoi.com/

Journeys Drawn, Quentin Blake Centre for Illustration, London, 2019. URL:
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Society of Illustrators (New York City):
https://societyillustrators.org/

Sources of Illustrations

Dimensions of works are given in centimetres and inches, height before width

1 A.T. Peel, *New Zealand Fights*, war recruitment poster, 1942–45. US National Archives and Records Administration, College Park, Maryland (44268259)

2 J.R. Lucotte, *Passementerie, Façon de passer le Patron par devant*, *c*. 1763. From *Encyclopédie ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers* by Denis Diderot and Jean Le Rond d'Alembert, Paris, 1751–65. Engraving on paper, 35.5 × 22.8 (14 × 9). Gift of Mrs. George A. Kubler. Cooper Hewitt, Smithsonian Design Museum, New York (1949-152-184)

3 James Gillray, *The Rights of Man, or, Tommy Paine, the Little American Taylor, Taking the Measure of the Crown for a New Pair of Revolution Breeches*, 23 May 1791. Hand-coloured etching. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection, The New York Public Library (b16513170)

4 John Cawse, *The Grand-Consul of the Great Nation Perusing - John Bulls Dispatches!!!*, 1800. Hand-coloured etching, 31.8 × 23.5 (1½ × 9¼). Yale Center for British Art, Paul Mellon Collection, New Haven (B1981.25.1569)

5 Unknown artist, *Am I Not a Man and a Brother?* Wood engraving on wove paper, 50.5 × 29.9 (20 × 11⅞). Illustration from broadside publication of John Greenleaf Whittier's antislavery poem 'Our Countrymen in Chains', *c*. 1837

6 Josiah Wedgwood, *Antislavery Medallion*, *c.* 1787. Jasperware, 3 × 2.7 ($1^{3}/_{16}$ × $^{11}/_{16}$). Gift of Frederick Rathbone, 1908. The Metropolitan Museum of Art, New York (08.242)

7 James Record after Sydney Parkinson, *Portrait of a New Zealand man, Otegoowgoow*. Etching from *An Account of the Voyages Undertaken by the Order of his Present Majesty for Making Discoveries in the Southern Hemisphere* by John Hawkesworth, vol. 3, Cadell, London, 1773

8 Barbara Regina Dietzsch, *Dandelion*, *c.* 1755. Watercolour and gouache on vellum, 29 × 21 ($11^{7}/_{16}$ × 8¼). J. Paul Getty Museum, Los Angeles (2004.147)

9 William Hogarth, *The Analysis of Beauty*, 5 March 1753. Etching and engraving, 38.8 × 50 (15¼ × $19^{11}/_{16}$). Harris Brisbane Dick Fund, 1932 The Metropolitan Museum of Art, New York (32.35(22))

10 Francisco Goya, *El Sueño de la Razon Produce Monstruos* ('The Sleep of Reason Produces Monsters'), from the series *Los Caprichos*, 1799. Aquatint etching, 21.2 × 15.1 (8⅜ × $5^{15}/_{16}$). Gift of M. Knoedler & Co., 1918 The Metropolitan Museum of Art, New York (18.64(43))

11 William Blake, *America – A Prophecy*, 1793. Hand-coloured relief etching, 32 × 24 (12⅝ × 9½). From Blake's *America – A Prophecy*, London, 1793. Purchased by Pierpont Morgan, 1909 The Morgan Library & Museum, New York (PML 16134)

12 William Blake, *The Morning Comes…*, 1793. Hand-coloured relief etching, 36.8 × 26.7 (14½ × 10⅝). From Blake's *America – A Prophecy*, London, 1793. Yale Center for British Art, Paul Mellon Collection, (B1992.8.2(8))

13 Thomas Rowlandson, *Connoisseurs*, 20 June 1799. Hand-coloured etching, 27.2 × 21.4 ($10^{11}/_{16}$ × $8^{7}/_{16}$). The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959. The Metropolitan Museum of Art, New York (59.533.644)

14 Isaac Cruikshank, *A Peace Offering to the Genius of Liberty and Equality*, 1794. Hand-coloured etching, 26.5 × 38.5 (10½ × 15¼). Private Collection

15 Torii Kiyonaga, *Onna yu* ('Bathhouse Women'), *c.* 1780. Woodcut, Library of Congress Prints and Photographs Division, Washington, DC (LC-DIG-jpd-02244)

16 Thomas Talbot Bury, *Entrance into Manchester across Water Street*, 1833. Coloured aquatint, 19.8 × 25 (7⅞ × 9⅞). From Bury*'s Coloured Views of the Liverpool and Manchester Railway*, Ackermann & Co., London 1831

17 Alexander von Humboldt, plate from *Essay on the Geography of Plants*, with Aimé Bonpland, Chez Levrault, Schoell et compagnie, libraires, Paris, 1805. Leibniz Institute for Regional Geography

18 John James Audubon, *American Flamingo*, from the series *The Birds of America*, 1838. Hand-coloured aquatint engraving, 97 × 65 (38^{3}/$_{16}$ × 25^{9}/$_{16}$). Gift of Mrs. Walter B. James National Gallery of Art, Washington, DC (1945.8.431)

19 Nicolas Henri Jacob, *Le genie de la lithographie* ('The Genius of Lithography'), Paris, 1819. Crayon lithograph with brush and scratchwork, 18.9 × 16.3 (7^{7}/$_{16}$ × 6^{7}/$_{16}$). Funds given by Phoebe and Mark Weil Saint Louis Art Museum (14:2007)

20 Théodore Géricault, *La Monomane de l'envie* ('The Monomania of Envy'), *c.* 1819–22. Oil on canvas, 72.1 × 58.5 (28½ × 23⅛). Musée des Beaux-Arts de Lyon

21 Adolph von Menzel, *Portrait of Frederick the Great*, *c.* 1850–80. Wood engraving, 26.2 × 22 (10⅜ × 8¾). The British Museum, London (1895,0617.222)

22 Rodolphe Töpffer, *The Adventures of Mr. Obadiah Oldbuck*, Wilson & Co., New York, 1844. Beinecke Rare Book and Manuscript Library, Yale University Library, New Haven (2010 247)

23, **24**, **25** Hablot Knight Browne, front cover and plates of Charles Dickens' *David Copperfield*, Bradbury & Evans, London, 1949

26 William Heath, *The Great Boa Tippet*, 29 November 1829. Hand-coloured etching, 37.1 × 26 (14⅝ × 10¼). Lewis Walpole Library, Yale University Library, New Haven (829.11.29.01+)

27 William Heath, *The Man Wots Got the Whip Hand of 'Em All*, hand-coloured etching, 30 May 1820. Wellcome Collection, London (31736i)

28 Robert Seymour, *The March of Intellect*, 1928–30. Hand-coloured etching, 24.9 × 35 (9⅞ × 13⅞). The British Museum, London (2003,0531.29)

29 Nicolas Henri Jacob, *Face and neck muscles*, lithographic print from *Traité Complet de L'Anatomie de L'Homme Comprenant La Médecine Opératoire* by Jean-Baptiste Marc Bourgery, C. Delaunay Editeur, Paris, 1831–54

30 Katsushika Hokusai, *Kanagawa oki nami ura* ('*The Great Wave off Kanagawa*' or '*Under the Wave off Kanagawa*'), woodblock print from the series *Fugaku sanjūrokkei* ('Thirty-six Views of Mount Fuji'), *c.* 1830–32. Woodblock print, 25.4 × 38.1 (10 × 15). The Howard Mansfield Collection, Purchase, Rogers Fund, 1936 The Metropolitan Museum of Art, New York (JP2569)

31 Edward Linley Sambourne, *The Rhodes Colossus – Striding from Cape Town to Cairo*, illustration for *Punch* magazine, 10 December 1892

32 Frederick W. Rose, *John Bull & his Friends – A Serio-Comic Map of Europe*, 1900. Colour map, 49 × 69 (19⅜ × 27¼). Published by G.W. Bacon & Co., London, 1900. Beinecke Rare Book and Manuscript Library, Yale University Library, New Haven (30 1900)

33, 34 Joseph Nash, Louis Haghe and David Roberts, *Dickinson's Comprehensive Pictures of the Great Exhibition of 1851*, Dickinson, Brothers, Her Majesty's Publishers, London, 1852

35 Thomas Nast, *Emancipation of the Negroes – The Past and the Future*, from *Harper's Weekly*, 24 January 1863. Wood engraving, 37.2 × 52.6 (14⅝ × 20^{11}/$_{16}$). Harris Brisbane Dick Fund, 1929. The Metropolitan Museum of Art, New York (29.88.4(10))

36 Thure de Thulstrup, *Grant from West Point to Appomattox*, chromolithograph print, L. Prang & Co., Boston, 1885. Library of Congress Prints and Photographs Division Washington, DC (LC-DIG-pga-02394)

37 Unknown artist, *View of Krakatoa during the Earlier Stage of the Eruption from a Photograph taken on Sunday the 27th of May, 1883*. Chromolithograph from *The Eruption of Krakatoa and Subsequent Phenomena. Report of the Krakatoa Committee of the Royal Society*, edited by G.J. Symons, Trubner & Co., 1888

38 Jules Chéret, *Orient Express Advertisement*, 1888. Engraving, colour lithograph, 102 × 70 (40¼ × 27⅝). Bibliothèque nationale de France, Paris (ENT DN-1 (CHAIX)-FT6)

39 Käthe Kollwitz, *March of the Weavers*, from the series *The Weavers' Revolt*, 1893–97. Etching, 31.2 × 44.7 cm ($12^{5}/_{16}$ × 17⅝). The Ralph E. Shikes Fund. The Museum of Modern Art (MoMA), New York (223.1997)

40 José Guadalupe Posada, *Juego del Circo* ('Circus Game'), 1890. Relief etching and letterpress print, 29.3 × 39.7 (11⅝ × 15¾). Library of Congress Prints and Photographs Division Washington, DC (LC-DIG-ppmsc-04795)

41 Eleanor Vere Boyle, *Tommelise Borne on the Swallow's Back*. Chromolithograph, 22.9 × 17.8 (9 × 7). From Hans Christian Andersen's *Fairy Tales*, Sampson Low, London, 1872. Photo courtesy The Victorian Web

42 Joseph Maclise, *Dissection of the Trunk of a Seated Black Man, Showing Major Blood-Vessels*. Lithograph with watercolour, 54.5 × 37.7 (21½ × 14⅞). From Maclise's *Surgical Anatomy*, John Churchill, London, 1851. Wellcome Collection, London (640722i)

43 Aubrey Beardsley, *The Climax*, 1907. Block print, 34.7 × 27.2 ($13^{11}/_{16}$ × $10^{11}/_{16}$). From Oscar Wilde's *Salomé*, John Lane, London, 1907. Gift of A. Hyatt Mayor, 1963. The Metropolitan Museum of Art, New York (63.693.2(1–17))

44 Kate Greenaway, *Young Children Picking Berries*, plate from *Kate Greenaway's Birthday Book for Children*, George Routledge and Sons, London, 1880

45 Jules Chéret, *Folies-Bergère. Emilienne d'Alençon. Tous les Soirs*, 1893. Lithograph, 84 × 62 (33⅛ × 24½), Imprimerie Chaix, Paris, 1898. Private Collection

46 Alphonse Mucha, *Biscuits Lefèvre-Utile*, 1896. Colour lithograph, 61.3 × 43.5 (24⅛ × 17⅛). Evelyn Stefansson Nef Fund. National Gallery of Art, Washington, DC (2016.140.2)

47 Gustave Doré, *Satan descends upon Earth*, engraving from Milton's *Paradise Lost*, Cassell, Petter, and Galpin, London, New York, 1866

48 Gustave Doré, title page for Blanchard Jerrold's *London: A Pilgrimage*, Grant & Co., London, 1872

49 Gustave Doré, *Lemonade Vendor*, engraving from Blanchard Jerrold's *London: A Pilgrimage*, Grant & Co., London, 1872

50 Utagawa Hiroshige, *Suido Bridge and Surugadai*, from the series *One Hundred Famous Views of Edo*, 1857. Colour woodblock print, 36 × 24.3 ($14^{3}/_{16}$ × $9^{9}/_{16}$). Frederick W. Gookin Collection. Art Institute of Chicago (1939.1467)

51 Utagawa Hiroshige, *The Lumber Yard at Fukagawa*, from the series *One Hundred Famous Views of Edo*, 1856. Colour woodblock print, 36.2 × 23.8 (14¼ × 9⅜). The Howard Mansfield Collection, Purchase, Rogers Fund, 1936. The Metropolitan Museum of Art, New York (JP2515)

52 Utagawa Hiroshige, *Nihonbashi yukibare* ('Clear Weather After Snow at Nihon Bridge'), from the series *One Hundred Famous Views of Edo*, 1856. Colour woodblock print, 36 × 24 ($14^{3}/_{16}$ × $9^{7}/_{16}$). Gift of Mr. and Mrs. Harold G. Henderson. Art Institute of Chicago (1965.1004)

53 Utagawa Hiroshige, *Miya; Atsuta no eki shichiri no watashiguchi* ('*Miya: Atsuta Terminal of the Shichiri Ferry*'), from the series *The Fifty-Three Stations of the Tōkaidō*, 1855. Colour woodblock print, 36.2 × 24.4 (14¼ × 9⅝). Bequest of Vivian Sharples Byrd, 1966. Philadelphia Museum of Art (1966-82-1(15)

54 Raja Ravi Varma, *Matsya Avatara of Vishnu* ('Vishnu's Fish Avatar'), *c.* 1900–15. Chromolithographic print, 34.3 × 24.4 (13½ × 9⅝). Purchase, Gift of Mrs. William J. Calhoun, by exchange, 2013. The Metropolitan Museum of Art, New York (2013.13)

55 Ludovico Caminita, front-page illustration for *Regeneración*, no. 192, 13 June 1914. El Archivo Electrónico Ricardo Flores Magón

56 John Samuel Watkins, *Women of Queensland!*, poster for Queensland Recruiting Committee, *c.* 1914–18. Chromolithograph on paper, sheet 48.6 × 71.8 (19¼ × 28⅜). Australian War Memorial, Canberra (ARTV05632)

57 W.E.B. Du Bois, *Proportion of Freemen and Slaves among American Negroes*, chart for the Negro Exhibit of the American section at the Paris Exposition Universelle, 1900. Ink and watercolour, 71 × 56 (28 × 22⅛). Library of Congress Prints and Photographs Division Washington, DC (LC-DIG-ppmsca-33913)

58 W.E.B. Du Bois, *City and Rural Population*, chart for the Negro Exhibit of the American section at the Paris Exposition Universelle, 1900. Ink and watercolour, 71 × 56 (28 × 22⅛). Library of Congress Prints and Photographs Division Washington, DC (LC-DIG-ppmsca-33873)

59 Edward Linley Sambourne, *In The Rubber Coils*, illustration for *Punch* magazine, 28 November 1906

60 Hilda Dallas, poster advertising the weekly suffragette newspaper *Votes for Women*, 1909. Photo Heritage Images via Getty Images

61 Unknown artist, poster for *The Armory Show*, *c.* 1913. Screenprint and letterpress, 52.4 × 35.9 (20⅝ × 14⅛). Gift of Olga Hirshhorn, Smithsonian American Art Museum, Washington DC (1994.70)

62 John Sloan, *There was a cubic man…*, from *The Masses*, New York, April 1913

63 Anna Airy, *Shop for Machining 15-inch Shells: Singer Manufacturing Company, Clydebank, Glasgow*, 1918. Oil on canvas, 182.8 × 213.3 (72 × 84). Imperial War Museums, London (Art.IWM ART 2271)

64 Beatrix Potter, *The Tale of Mr. Tod*, Frederick Warne & Co., London, 1912

65 Louis Wain, *Louis Wain's Annual*, Hutchinson & Co. Ltd, London, 1903

66 Elenore Plaisted Abbott, frontispiece for Jay Cady's *The Stake: A Story of the New England Coast*, George W. Jacobs & Company, Philadelphia, 1912

67, **68** Dugald Stewart Walker, illustrations from *Dream Boats and Other Stories*, Doubleday, Page, Garden City, NY, 1918

69 Jessie Willcox Smith, illustration for Charles Kingsley's *The Water Babies*, Dodd, Mead & Co., New York, 1916. Oil, watercolour and charcoal, 57.5 × 41.7 (22¾ × 16½). Library of Congress Prints and Photographs Division Washington, DC (LC-DIG-ppmsc-05895)

70 Winsor McCay, *Little Nemo in Slumberland*, comic strip from the *New York Herald*, 14 October 1906

71 José Guadalupe Posada, *La Calavera del Cólera Morbo* ('The Calavera of the Morbid Cholera'), 1910. Relief etching with text in letterpress, 40.1 × 29.9 (15⅞ × 11⅞). Published by Antonio Vanegas Arroyo, Mexico City, 1910. Library of Congress Prints and Photographs Division Washington, DC (LC-DIG-ppmsc-04798)

72 José Guadalupe Posada, *Gran Calavera Eléctrica* ('Great Electric Calavera'), 1907. Relief cut, 40.2 × 30.6 (15⅞ × 12⅛). Published by Antonio Vanegas Arroyo, Mexico City, 1907. Library of Congress Prints and Photographs Division Washington, DC (LC-DIG-ppmsc-04585)

73 José Guadalupe Posada, *Calaveras del Montón, número 2* ('Calaveras from the Heap, number 2'). Relief etching and relief cut with text in letterpress, 40.5 × 29.5 (16 × 11⅝). Published by Antonio Vanegas Arroyo, Mexico City, 1910. Library of Congress Prints and Photographs Division Washington, DC (LC-DIG-ppmsc-04594)

74 Arthur Rackham, *Hansel and Gretel*, illustration for *The Fairy Tales of the Brothers Grimm*, Constable & Company Ltd, London, 1909

75 Kay Nielsen, plate for *East of the Sun and West of the Moon*, Hodder and Stoughton, London, 1914

76 Ernst Haeckel, front cover of *Kunstformen der Natur*, Verlag des Bibliographischen Instituts, Leipzig and Vienna, 1899

77 Ernst Haeckel, *Siphonophorae*, plate from *Kunstformen der Natur*, Verlag des Biblio-graphischen Instituts, Leipzig and Vienna, 1899

78 Viktor Deni, *Death to Capital or Death under the Heel of Capital*, 1920. Lithograph, 72 × 106.5 (28⅜ × 42). Brown Digital Repository, Brown University Library, Providence (P 2852)

79 Dmitry Moor, *Be on Guard!*, 1920. Coloured lithograph, 107 × 70 (42¼ × 27⅝). Private Collection

80 Josephine Baker in *La Sirène des Tropiques* ('The Siren of the Tropics'), *c.* 1927. Chromo- lithograph, 79.5 × 61.5 (31⅜ × 24¼). National Portrait Gallery, Smithsonian Institution, Washington, DC (NPG.86.66)

81 Vanessa Bell, woodcut for the cover of Virginia Woolf's *Monday or Tuesday*, Hogarth Press, London, 1921. © Estate of Vanessa Bell. All rights reserved, DACS 2025

82 Oskar Schlemmer, Bauhaus logo, 1922

83 Oskar Schlemmer, logo for the Staatliches Bauhaus (the 'Bauhaus'), 1922

84 El Lissitzky, *Beat the Whites with the Red Wedge*, 1919–20. Lithograph, 48.8 × 69.2 (19.2 × 27.2). Russian State Library, Moscow

85 Tamara de Lempicka, *Tamara in a Green Bugatti*, cover of *DIE DAME* magazine n.21, 1929. Courtesy Axel Springer Syndication GmbH

86 William van Alen, *Chrysler Building Spire Mechanism*, from *Popular Science* magazine, August 1930

87 Aaron Douglas, *The Burden of Black Womanhood*, front cover of the *Crisis*, September 1927. © Heirs of Aaron Douglas/VAGA at ARS, NY and DACS, London 2025

88 Neysa McMein, Adams California Fruit Gum advertisement, published in *Shadowland* magazine, June 1920

89 Enoch Bolles, *Film Fun* magazine cover, 1922. Photo Bridgeman Images

90 Disney film still from *Steamboat Willie*, 1928. Photo Snap/Shutterstock

91, **92** José Carlos de Brito e Cunha, cover of *Para Todos…* n. 444, 18 June 1927 and n. 598, 31 May 1930. Collection Eduardo Augusto de Brito e Cunha/Acervo Instituto Moreira Salles, São Paulo

93 Adolf Strakhov-Braslavsky, *My Homeland, the Komsomol*, lithograph, 1928. Private Collection. © The artist's estate

94 Georges Léonnec, cover of *La Vie Parisienne* magazine, 27 June 1925

95 George Barbier, *L'eau Pure du Bassin*, plate from Pierre Louÿs's *Les Chansons de Bilitis*, P. Corrard, Paris, 1922

96 Edward McKnight Kauffer, *London History at the London Museum*, 1922. Offset lithograph poster, 101.6 × 63.5 (40 × 25) © TfL from the London Transport Museum collection (198¾/1449)

97 Kathleen Stenning, *Take cover – Travel Underground*, 1925. Colour lithograph, 50.2 × 29.8 (19⅞ × 11¾). © TfL from the London Transport Museum collection (198¾/8439)

98 Fritz Kahn, *Der Mensch als Industriepalast* ('Man as Industrial Palace'), 1926. Chromolithograph folding plate, 96 × 48 (37⅞ × 19). First published in Kahn's *Das Leben des Menschen – Eine volkstümliche Anatomie, Biologie, Physiologie und Entwicklungsgeschichte des Menschen*, vol. 3, Franckh'sche Verlagshandlung, Stuttgart, 1922–33. Photo Uta and Thilo von Debschitz

99 Bernarda Bryson Shahn, *A Mule and a Plow*, poster for the Resettlement Administration, *c.* 1935–37. The Library of Congress Prints and Photographs Division Washington, DC (LC-DIG-ppmsca-05986)

100 Hein Neuner, recruitment poster for the Hitler Youth, 1939. Photo Artexplorer/Alamy

101 John Heartfield, *War and Corpses: The Last Hope of the Rich*, 1932. Photomontage, 37.9 × 55.4 (15 × 21⅞), published in *AIZ magazine*, vol. XI, no. 18, 1932. © The Heartfield Community of Heirs/DACS 2025

102 Phil von Phul, *Stamp out the Axis* poster for the United States Navy's Thirteenth Naval District, 1941. Silkscreen, 35.6 × 28 (14⅛ × 11⅛). Library of Congress Prints and Photographs Division Washington, DC (ppmsca 31262)

103 Manuel Rey Isip, *The Fighting Filipinos* poster, 1943. US National Archives and Records Administration, College Park, Maryland (515591)

104 *Women! You are Needed in the National Fire Service* poster, 1942–45. US National Archives and Records Administration, College Park, Maryland (44267429)

105 A.T. Peel, *New Zealand Fights* poster, 1942–45. US National Archives and Records Administration, College Park, Maryland (44268259)

106 Willcox, *To Victory* poster, 1942–45. US National Archives and Records Administration, College Park, Maryland (44267871)

107 *Don't Keep a Diary* poster, 1942–45. US National Archives and Records Administration, College Park, Maryland (44266418)

108 Russian war poster, 1942–45. US National Archives and Records Administration, College Park, Maryland (44268285)

109 *Jugoslavia – Hitler's traffic jam* poster, 1942–45. US National Archives and Records Administration, College Park, Maryland (44268309)

110, **111** Soviet war posters, 1942–45. US National Archives and Records Administration, College Park, Maryland (44266074, 44266044)

112 *Women's Royal Naval Service – Join the Wrens* poster, 1942–45. US National Archives and Records Administration, College Park, Maryland (44266710)

113 Japanese war recruitment poster, 1942–45. US National Archives and Records Administration, College Park, Maryland (44266038)

114 Vicene J. Morales, *Mexicanos!* poster, 1942–45. US National Archives and Records Administration, College Park, Maryland (44268243)

115–18 *Victory is Vital!*, British propaganda leaflet designed for distribution in West Africa, early 1940s. Private Collection

119 Lilian Snelling, *Glaucidium palmatum*, illustration *for Curtis's Botanical Magazine*, 1934. © The Board of Trustees of the Royal Botanic Gardens, Kew

120 Poster for Charlie Chaplin's *The Great Dictator*, 1940. Photo United Artists/Kobal/Shutterstock

121 Jacob Lawrence, *The Migration Gained in Momentum*, 1940–41. Casein tempera on hardboard, 45.7 × 30.5 (18 × 12). Gift of Mrs. David M. Levy. The Museum of Modern Art (MoMA), New York (28.1942.9). © The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York and DACS, London 2025

122 Frances Blakemore, OWI leaflet, 2039, *c.* 1944. Private Collection

123 Abram Games, *Grow Your Own Food*, Second World War poster issued by the War Office, 1942. Colour lithograph, 76 × 49 (30 × 19⅜). Private Collection

124 Eric Ravilious, *Commander of a Submarine looking through a Periscope*, *The Submarine Series*, 1941. Colour lithograph, image 27.7 × 31.5 (11 × 12½), sheet 31.3 × 39.5 (12⅜ × 15⅝). Private Collection

125 Plate from Jean de Brunhoff's *The Story of Babar: The Little Elephant*, Éditions du Jardin des Modes, Paris, 1931

126 A.M. Cassandre, *DUBO, DUBON, DUBONNET*, 1932. Lithograph, 50 × 117 (9½ × 46). © Estate of Cassandre. All Rights Reserved, DACS 2025

127 Leo Haas, *Terezín-Theresienstadt* ('Children on the Way to Auschwitz'), 1945–66. Drypoint and aquatint print, 24 × 30 (9½ × 11⅞). Ben Uri Gallery & Museum, London (1987-127). © DACS 2025

128 Unknown artist, *Is This Tomorrow – America Under Communism*, comic book published by the Catholic Catechetical Guild Educational Society, Saint Paul, Minnesota, 1947

129 Viktor Koretsky, *Breaking Chains – That's an Echo of Our Revolution!*, 1968. Poster, 84.5 × 90 (33⅜ × 35½). Private Collection. © The artist's estate

130 Daniel Robert Fitzpatrick, *Close the Gap*, *St. Louis Post-Dispatch*, 7 June 1948. The St. Louis Post-Dispatch Editorial Cartoon Collection/The State Historical Society of Missouri (P0077)

131 Yang Junsheng, *The Chairman Leads the Building of the New China*, 1950. Poster, 78.5 × 54.5 (31 × 21½). International Institute of Social History, Amsterdam (PC-1950-002)

132 Seymour Chwast, *End Bad Breath*, 1968. Woodcut (blue plate), offset printing, 101.6 × 71.1 (40 × 28). © Seymour Chwast

133 C.W. Bacon, front cover illustration for Chinua Achebe's *Things Fall Apart*, William Heinemann Ltd, London, 1962. Courtesy the Estate of C.W. Bacon

134 Victor Whiteley, *Stamp for Kenya Independence*, issued by Kenya on 12 December 1963 as one of a set of fourteen stamps commemorating independence

135 Joop Lieverst, *Prisoner of Conscience*, poster for Amnesty International Netherlands, 1969. © Joop Lieverst for Amnesty International

136 Elizabeth Conabere, *Passiflora alba*, *Passiflora herbertiana*, 1970–73. Watercolour and ink, 37.6 × 27.4 (14⅞ × 10⅞). Courtesy the Estate of Elizabeth Conabere, State Library Victoria, Melbourne (H36513/64)

137 Elizabeth Conabere, *Richea continentis*, *Dianella tasmanica*, 1970–73. Watercolour and ink, 37.6 × 27.4 (14⅞ × 10⅞). Courtesy the Estate of Elizabeth Conabere, State Library Victoria, Melbourne (H36513/78)

138 WWF panda logo. WWF® and ©1986 Panda Symbol are owned by WWF. All rights reserved

139 Advertisement for Chevrolet Corvette and Bel Air Sport Coupe, *c.* 1950. Photo Fotosearch/Getty Images

140 Jon Whitcomb, Coca-Cola point-of-sale poster, 1959. © 1959 The Coca-Cola Company

141 Milton Glaser, cover design for Tom Wolfe's *The Electric Kool-Aid Acid Test*, Farrar, Straus and Giroux, New York, 1968. © Milton Glaser - Permission of the Estate of Milton Glaser

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